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**A Critical Survey of the Materials
and Techniques of Charles Henry
Sims RA
(1873-1928)
With Special Reference to Egg
Tempera Media and Works of Art
on Paper**

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**A thesis submitted in partial fulfilment of the requirements of Northumbria University
Newcastle upon Tyne for the degree of Doctor of Philosophy**

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Abstract

This thesis collates and provides new knowledge about the working practices and dissemination of materials and techniques of a leading Edwardian painter. Charles Sims RA (1873-1928) represents a neglected body of British artists who were responding to and assimilating certain new tendencies within early modernism yet at the same time were conscious and respectful of traditional practices and training methods. The study makes consistent reference to the extensive studio archive at Northumbria University whose existence has provided a unique opportunity to map Sims' own informal working notes and observations, against the retrospective account *Picture Making* (1934) by his son, and instrumental and technical analyses performed on some works.

The significance of this specific period in relation to the development of new materials and techniques, and the role instruction manuals and teaching played in developing Sims' stylistic and at times thematic approaches to practice are also discussed. Of particular interest are those which focus on drawing, watercolour and egg tempera techniques, media which perfectly suited Sims' temperament and arguably featured in and formed his best works.

The thesis also aims to compare Sims' working practices with those of his better known contemporaries such as Augustus John, Philip Wilson Steer, William Orpen (all from the Slade) as well as members of the Tempera Revival movement. by cross-referencing reports held in national and international collections with hitherto unseen material.. As a consequence the research will have a much wider application beyond the field of conservation, and will illuminate early 20th century artistic inheritance and intent.

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Chapter five

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Finally, an enormous gratitude is sent to my parents and to numerous family and friends, particularly Arthur Thompson and Nicky Grimaldi for all their encouragement and support which, without question, has served to sustain me throughout.

Dedication

To my parents

Participating institutions

National Gallery of Australia, Canberra, Australia

National Gallery of New South Wales, Sydney, Australia

Northumbria University, Newcastle upon Tyne

Royal Academy of Arts, London

Tate Britain, London

Declaration

I declare that the work in this thesis has not been submitted for any other award and that it is all my own work

Name: Jane Florence Colbourne

Signature:

Date:

Research aims, methodology and resources

1: Aims of the research

- To provide the first detailed account of Charles Henry Sims' R.A & R.W.S (1873-1928) materials and techniques in relation to his works of art on paper (specifically his monochrome drawings and watercolours) and his egg tempera techniques.
- To place Sims in context in regards to early 20th century artistic practice and discuss the means by which he may have learnt these techniques.
- To contribute to the scarcity of research in early 20th century artistic practice in Britain with a view to informing conservators, art historians and conservation scientists.

In order to achieve these aims the following areas were researched and questions considered.

- How the subject of tempera, drawing and watercolour painting was taught or learnt at this period - comparing and contrasting Royal Academy approaches with those of the Slade School of Art and the developments leading up to the revival of egg tempera painting in Britain.

- How the social climate and the pervading artistic debates of the day shaped artistic practice.
- The role art suppliers, colourmen and contemporary artist manuals, treatises and compendiums had in influencing the use and choice of materials.
- How Sims' techniques compared with those of his key contemporaries - a difficult process given the paucity of case studies from this period.

Although the focus of this research is Sims' egg tempera techniques and works on paper, oil painting was an important aspect of his early work and therefore selected case studies of these appear in Appendix 4:1 & 5 and a discussion is included in Chapter one.

2: Literature review

After many years absence from view a selection of paintings by Charles Henry Sims R.A. (1873-1928) featured in a number of notable exhibitions from the late 1980s onwards, including John Christian's *The Last Romantics* (1989) (London, Barbican Art Gallery), Christopher Newall's *The Victorian Imagination* (1997) (Japan, Bunkamura and other venues), Kenneth McConkey's *Impressionism in Britain* (1995) (Barbican Art Gallery), and Anna Gray's *The Edwardians: Secrets and Desires* (2004) (National Gallery of Australia). His work has also been reviewed in David Peters Corbett's *The Modernity of English Art: 1914-30* (1997) and a small number of the artist's contemporaries, namely A. Lys Baldry, P.G. Konody and Harold Speed wrote articles on him during or shortly after his death.¹ Only two detailed studies of the artist's life and work however exist: Cecilia Holmes' recent doctoral thesis (2005) and his son Alan's account which was included in Sims' own posthumously published, *Picture Making: Technique and Inspiration with a Critical Survey of his*

Work and Life by Alan Sims (1934).² Although that account is largely anecdotal in character it contains important details pertaining to Sims' working practices, information sourced directly from the artist's own diaries.³

Holmes' art historical research presents a broader view of his oeuvre set against the artistic and cultural context of the late Victorian era through to the inter-war period, the foundation of which was based on the contents of the Northumbria archive.⁴

3: The Northumbria archive

During the summer of 2001, Northumbria University accepted a substantial archive of Charles Sims' work comprising over 570 paintings, sketches, prints and photographs covering his entire career.⁵ These were previously held in storage by one of the painter's descendants, John Sims' (the artist's grandson) who in 1999 had inherited the material after the death of his uncle Peter.⁶ In addition there are also a number of diaries, notebooks, letters and two scrapbooks or folios containing drawings, postcards, gallery catalogues and press cuttings. Holmes records that Stephen Sims from 1907-1921 subscribed to a cuttings agency who, for a fee, searched printed material for mentions of a given subject and provided copies to the client. His collection therefore includes reviews from far-flung and obscure publications – from the *Bombay Gazette* to the *Dundee Adventurer* – some of which had obviously bought reviews from national newspapers and so duplicates mainstream opinion, but in other cases otherwise virtually untraceable quotations have been made available for study. Also of relevance to this research is Agnes Sims' Social diary and Sims' own Studio book which includes a list of exhibited and client work, the prices fetched and the models he engaged.⁷

The archive is particularly rich in works on paper and upwards of 150 loose or bound sketches or studies executed in watercolour or a variety of drawing media can be found on a wide selection of paper supports. In short, it provides a unique resource for a comprehensive study of the working practices of an early 20th century British artist. The many drawings and watercolours, which are essentially preparatory studies for paintings (many of which have yet to be identified), provide an intimate insight into Sims' own unique and eclectic working methods. Viewed as a whole, this group of sketchbooks and random, loose sheets of paper, illustrate the artists' ongoing search for visual sources past and present that would inspire his next composition.

Cecilia Holmes' organisation of the archive into a chronology has been extremely beneficial to this study in that it added structure to Sims' often disparate thematic and working practices. Holmes also began the process of identifying the whereabouts of key paintings, many of which remain in private hands. This work has continued at some length throughout the present study and a list of over 657 works (excluding Holmes' archive listing which appears in Appendix 15) has been recorded. (See Appendix 12 & 13). This substantial record has been a key tool in understanding aspects of the artist's work, for example, approximately how many watercolours he produced, how regularly he exhibited and where, the dimensions of his paintings and the various supports he worked upon. A similar listing has also been compiled relating to his print oeuvre (See Appendix 13).

4: Methods of recording the information

For a programme of investigation covering an eclectic and diverse range of source material, it was necessary first to develop two databases supported by and linked to standard *Microsoft Word* text files.

Database one: stores on a designated computer in the archive, information on and images of 234 works in the Sims archive in all mediums. This is referred to as the *Sims Database*. This is not included in the Appendix but sited on a designated computer in the Northumbria Sims archive.

Database two: stores information pertaining to artist materials found in colourmen catalogues of the period. This is referred to as the *Material database*. (See below).

At an early stage of the research it became necessary to transcribe relevant parts of Sims' workbooks as they contained significant amounts of technical information which would inform all chapters (See Appendix 8, 9 & 10). This was also an important procedure from a conservation standpoint, as many of the manuscripts are in a fragile condition and in parts extremely difficult to decipher due to the fading of the ink and eccentric spelling and punctuation. There are also many crossings out, some duplication, pages reversed or in an illogical sequence. In addition, access to the archive is problematic in that it is currently housed in a remote location in Burt Hall. Therefore, capturing the raw data on disc allows for greater access to other researchers whilst maintaining the safety of the original.

5: Technical case studies

A study of this nature necessitated a holistic approach in order to fully understand the materials and techniques used, and the research has drawn upon many sources and much unpublished material.

One important aspect of this study was establishing Sims' actual practice against precept. Although he discusses many of his materials and techniques in *Picture Making* and his studio diaries, the details are often sketchy and contradictory. It was therefore necessary to conduct a series of technical studies on a select number of

items from the archive in an effort toward greater clarity. A catalogue of paper types, watermarks and identifying marks in Sims' monochrome works was compiled along with fifteen watercolour and seven oil painting case studies executed on a variety of supports (See Appendix 1, 3 & 5).

The examination techniques employed included close observations of the surface using the binocular microscope (photomicrographs),⁸ typically in the range of x 6.3 to x 40 magnification in conjunction with a fibre-optics angled to create raking light; transmitted light used to detect and record watermarks and countermarks; and in a small number of cases gas chromatography /mass spectroscopy (GCMS) was performed to determine the vehicle used. Various wavelengths of light were also extremely helpful in inferring certain pigments and in all cases each study underwent ultraviolet fluorescence photography (UV), infrared reflectography photography (IR) and infrared false colour photography (IRFC).⁹ Results were then compared and recorded against the author's own chart of authentic painted out samples dating from 1887 to 2000 (See Appendix 2). Comprehensive technical examination and instrumental analysis was also conducted on four paintings and one drawing belonging to Tate Britain, two paintings from the National Gallery of Australia and one, Sims' largest canvas, from the Art Gallery of New South Wales in Sydney. In addition to the methods outlined above cross-sections were prepared and Energy Dispersive X-ray Spectroscopy(EDX) Scanning Electron Microscopy (SEM), Fourier Transform Spectroscopy (FTIR) and GC-MS medium analysis was performed on all paintings excluding those from the National Gallery of Australia. (See Appendix 4:1-8).

Although technical analysis is a highly sophisticated branch of enquiry, relying on results from this alone is inadequate. Therefore other resources were consulted to

support these initial observations. These included reports on other artist's case studies where available, accessing contemporary debates on art notably C.J. Holmes (1908) *Notes on the Science of Picture Making* (1908), John Fothergill (1907) *The Slade 1893-1907*, D.S MacColl (1931) *Confessions of a Keeper* and William Rothenstein (1931) *Men and Memories* and researching artist manuals, compendiums and colourmen catalogues of the period which proved fundamental in shedding light on the prevailing art practices of the period. To these key reference sources must be added the seminal work by Leslie Carlyle *The Artist Assistant*, published in 2002 which is the single most comprehensive account of oil painting techniques and materials in Britain between 1800 -1900 and an important resource for this research.

6: Navigating the appendix

The Appendix is arranged into sixteen numbered files (See Contents list) beginning with a catalogue of paper types, watermarks and identifying marks in Sims' monochrome works (Appendix 1) progressing through a series of technical case studies, transcripts and summary information on Sims' *oeuvre* held externally in other collections. Appendix 16, the *Material database*, contains a list of artist equipment and materials, dating from the mid 19th to early 20th century, extracted from a number of supplier's catalogues including Reeves and Sons, Charles Roberson and Winsor & Newton (See Contents list). The information amassed includes over 575 entries and is gathered in a simply designed database which allows for future entries to be added.¹⁰ The database has been invaluable in highlighting the range of artist materials available at this period and has contributed to the technical aspects of the discussion. Along with all other Appendix entries contained in this document it has the potential to be used by other researchers and was one of the driving forces behind its compilation.

7: Images files

Embedded in each technical report are a number of high resolution images which, in addition to those included in the main body of the thesis, enable the reader to enlarge, scan and review on screen the many photographs and photomicrographs in greater detail adding to its scope as a resource.

During the course of this research other images from the archive were photographed in an attempt to assemble a comprehensive visual record of Sims' evolving techniques. Some have been highlighted in the study whilst others are presented in the image files located in Appendix 7:1-4.

8: The distinctive characteristics of the research

Although extensive research has been conducted into the working practices and materials of artists of previous centuries, for example Joyce Townsend, et al. *Pre-Raphaelite Painting Techniques* (2004), David Bomford et.al. *Art in The Making: Impressionism* (1991) and Joyce Townsend, ed. *William Blake* (2003) and *Turner's Painting Technique* (1992), few titles other than Stephen Hackney et. al. *Paint and Purpose* (1999): *Camden Town Group* (2011), and a small scattering of conservation articles have focused on early 20th century British artists' techniques and fewer still have discussed works on paper and revivalist egg tempera techniques.¹¹ The reason for this may well be that non-destructive techniques, for example infra-red and infra-red false colour photography are only now becoming available, and that a lack of prior documentary research has held up technical investigations of this type.

The distinctive ambition of this research therefore, is not only to provide the first substantial account of the techniques employed by Charles Sims but also to relate these to the working practices of and influences upon British artists more widely

during this period. This thesis also provides a corpus of information which can be built on by future researchers working in this field.

¹Baldry (1907), Konody (1921), Speed (1928-9).

² Sims, Charles, (1934) *Picture Making, Technique and Inspiration: A Practical Book Dealing with the Technical and Aesthetic Problems which Beset the Artist with the author's Studio Notes on the Making of his Own Pictures: with a Critical Survey of his Work and Life by Alan Sims*. Seeley Service and Co. Ltd., Printed by Crypt House Press Ltd. Gloucester and London. The first draft of *Picture Making* is in the Royal Academy Library and consists of a collection of notes and scribbles on several sheets of paper ranging from quality writing papers to the verso of a page from *Country Life* magazine. Owing to Sims' habit of using the backs of printed articles, circulars etc, it is possible to date the bulk of the material after 1909 (Artist Benevolent Fund dinner invitation of that year for example) and some after 1918 when notices of Sir George Frampton's War Memorial Guild appeared in *Country Life* (July 13) where Sims participated as a designer for the project. Due to the redefining of certain parts of the document it is evident that some of the material was worked upon in preparation for publication, despite the eventual posthumous date of the book. Some remarks, however, seem to have a bearing on the later mystical direction of his work after the 1915-17 where the *Seven Sacraments of the Holy Church* series is mentioned. The final published text released posthumously in 1934 omits certain passages and the occasional reference to S, who is usually referred to critically as an artist, may be a reference to Sims himself.

³ Following his father's suicide Holmes records that Alan Sims was 'encouraged by his mother Agnes to write the family's version of events, perhaps in an attempt to preclude others from publishing less flattering material surrounding the mental health of the artist.' (Holmes2005:2).

⁴ Cecilia Holmes was instrumental in negotiating the loan and finally the donation of the remaining contents of Sims studio to the University for research purposes.

⁵ The archive is essentially the remainder of the contents of Sims' studio after his death. The most significant pieces were either distributed amongst family members or auctioned at Christies, Mason and Woods, The sale catalogue which is in the archive scrapbook is entitled *The Remaining Works of Charles Sims*, Friday July 20th 1928.

⁶ Peter Sims (1909- 99) was the youngest son of Charles and Agnes Sims.

⁷ Holmes, 2005:6.

⁸ Photomicrographs were typically x10 to x80 magnifications taken through a S3 binocular microscope lit with a daylight LED fibre optic. The photographs were taken on a Coolpix 4500 after the focus was adjusted.

⁹ *Ultraviolet* illumination consisted of- two BLB UV light tubes at 1.2 meters 30° to the object, and a Kodak Wratten 2E filter blocked out all wavelengths greater than 415nm: *Infrared reflectography*. The object is illuminated with two halogen lamps set at 30° to the object. A Fuji S3 UVIR camera with a 35mm lens was used with a 093 filter to block out all wavelengths below 830nm. *Infrared false colour photography*- On a Fuji S3 UVIR camera one photograph is taken under reflected light with a B & W 486 filter to block out all infrared light. A second photograph is taken in IR, see specification above). The two images are then loaded into Photoshop. The reflected image has the blue channel content deleted, the green channel content is placed in the blue channel, the red channel content is placed in the green channel and the IR image is pasted into the red channel, and the images are aligned. Identification of certain unknown pigments can be achieved with a degree of accuracy by comparing with a chart of known authentic colours used as a reference. IRFC is particularly good in distinguishing certain black and brown inks and a number of green and blue pigments.

¹⁰ To access current data click on tab, *Suppliers details*, located at the top right of the computer screen. To move onto the next entry click on arrows bottom left of screen. The numbers begin at 110 through to 685. Materials and equipment have largely been grouped together for ease of comparison. For example all drawing media, paper supports and pigments are listed sequentially.

¹¹ Authors include Sir Arthur Church, Harold Speed, Sir Charles Eastlake, Mrs Mary Merrifield, George Vibert, Lady Christiana Herringham and Maxwell Armfield whose *Manual of Tempera Painting* (1930) published two years after Sims' death, reflect many of the artist's methods and techniques which he began during the first decade of the twentieth century.

Biographical details

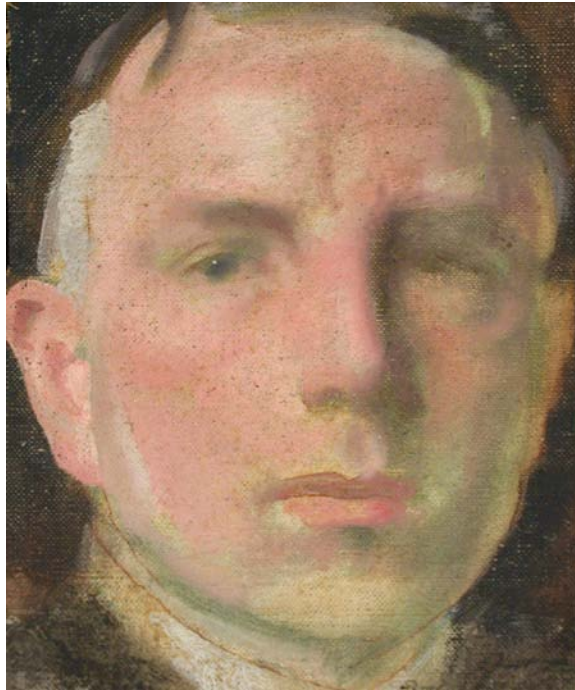


Fig.1: Photograph of Charles Sims c.1910: Fig. 2: Self portrait, sketch in oil on canvas date unknown. Sims archive GB3025-1-3-31 & -3-39.

A chronological list of key events in Sims' life is presented below to add additional context to the forthcoming chapters. The information is an amalgam of a number of sources including *Picture Making* (1934), Sims' Studio Diary 1895 -1917, Agnes Sims' Social Diary 1896-1914, contemporary accounts, press releases and transcripts from Cecilia Holmes's and Theophilus Cowdell's unpublished doctoral theses.

- 1873** Born 28 January in Islington, London, son of a costume manufacturer.
- 1887-8** Sent to Paris as a commission agent with a view to take over family textile business.
- Learn't shorthand in Holloway country house.
- Apprentice to engravers for a short time.

- 1890-91** Studied at the South Kensington School where he won two first class certificates for drawing and anatomy. Fellow student was Harold Speed.
- 1891-2** Student at the Académie Julian, Paris, under Benjamin Constant and Jules Lefebvre, a point where it was likely he first made contacts with future Slade students including William Rothenstein and William Nicholson.
- 1893** Student at the Royal Academy where he was awarded the Silver Medal in 1893 and the Landseer Scholarship in 1895.
- 1894** From 1894 regularly exhibited at the Royal Academy.
- 1895** Expelled from the Royal Academy along with two other students for a minor misdemeanor involving a no smoking sign. Petition raised by students to revoke decision. Petition was however unsuccessful and Sims was forced to leave and forfeit the opportunity to compete for the Landseer Scholarship.
- What are these to you and me, who drink deeply of the Wine?* (1895) was Sims' first recorded commercial success, exhibited in Leeds (January 1896) and sold for £35.
- Moved to 17, Fitzroy Street, West London
- 1896** First recorded international success. *The Vine* (1896) was exhibited in St. Petersburg (1899) after being shown at the R.A, Liverpool, York, Bradford, Oldham and Manchester between 1896-1898.
- Attends Lord Leighton's funeral
- Engagement to Agnes Helen MacWhirter (also known as Nan) eldest daughter of Scottish landscape painter John MacWhirter R.A. The couple met at the Royal Academy where they were both students.
- 1897** 21 January: Marries Agnes MacWhirter.
- Moved temporarily to MacWhirter's studio in Abbey Road, London
- 24 March: Moved to 4, Addison Studios, Blyth Road, Hammersmith, London
- First recorded etchings produced. *Childhood* (failure) and *The Fates* (sold 12 copies, 1898).
- 1898** 17 October: First son John Sims was born (d. 1916).

Love and a Student (1898) was the first recorded painting to be exhibited at the NEAC. Sims became a regular contributor from this date onwards.

- 1899** March: Moved to St. Lawrence, Southminster Essex.
- 1900** Received a medal (*3eme Medaille*) at the Paris Salon for *Childhood* (1896)
Acquired *par L'Etat* for Luxembourg for 2000 francs.
- 1901** Second son Alan Sims was born (who posthumously completed *Picture Making*. (d.1981)

Exhibits *In Elysium* (1900) at the Paris Salon.
- 1902** First recorded watercolour exhibited nationally (Leeds). Replica of *A Fairy Wooing* (1901).

9 January: Moved to 8, Grand Parade, London.

Diary records having taken lessons in portraiture for £10

First recorded trip with family to Arran
- 1903** Returned to Paris 1903 to study briefly under Marcel Bashet who studied under Jules Lefebvre.

First known exhibit with the Society of Portrait Painters *Portrait of Alan J. MacWhirter* (1903), later given to Agnes' sister Helen as a wedding present.

Exhibits *Portrait of Mrs Mauritz* (1903). Painted in St Andrews at the Royal Society of Arts, Edinburgh, sold for £65.
- 1904** Extended visit of seven and a half months to Étaples, 9, Rue de Montreuil where he began to amass material for his solo show in 1906.
- 1905** Moved to Sandrock Cottage, Fittleworth, Sussex.

First recorded inclusion in a show in America, Pittsburgh, *Butterflies* (1903)

Records his first tentative experiments with egg tempera medium.

First recorded entry in Sims' studio book of a painting executed in both egg tempera and oil. Entitled *Etaples* it was later exhibited at the Leicester Galleries (1910) and sold for 50 guineas.

- 1906** First solo exhibition at the Leicester Galleries comprising of watercolours and paintings (39 in total most of which were sold). The exhibition signified a turning point in Sims career and increased significantly his commercial viability as an artist.
- Exhibits at the Goupil Gallery for the first time along with Arthur Rackham and others.
- First recorded exhibition with the Institute of Oil Painters at the Leicester Galleries- *Sunshine and Wind* (1903)
- An Island Festival* (1906) voted Academy 'Picture of the Year' was later sold in 1916 to the National Gallery of New South Wales for £500.
- Hires a model referred to as di Marco (further details unavailable), he sat for *An Island Festival* (1906).
- 10 March: Sims hires model referred to as Beattie Doy for the *Land of Nod*. (1906).
- 1907** Visits Rome and Florence with Agnes .
- Featured in a lengthy article in the *Studio* written by A.L. Baldry.
- 1908** Elected Associate of the Royal Academy (A.R.A).
- The Chantrey Bequest purchased *The Fountain* (1908) for the Tate for £400.
- Removed to Lodsworth, West Sussex
- 1909** 5 July: began teaching at Royal Academy Schools in the capacity of Visitor (typically one year service).
- First egg tempera/oil painting exhibited at the R.A entitled *The Night Piece to Julia* (1909).
- 22 May: Peter Sims, youngest son born. (d.1999)
- 1910** 12 April: Second solo exhibition at the Leicester Galleries.
- Worked with Laurence Binyon on the Japan–British Exhibition.
- Speaks at the Art Workers Guild in London.

10 November: visits Fry's controversial *Post Impressionist* exhibition at the Grafton Gallery.

1911

Elected Associate of the Royal Watercolour Society (A.R.W.S).

January: John McWhirter dies.

30 May -3 July: Guest speaker at the Architectural Association.

First recorded pastels and watercolours exhibited at the Royal Watercolour Society.

Commission for Chelsea Town Hall, decorative panel entitled *History* (c.1911).

1912

First prize £300 and Gold Medal at the Carnegie Institute Pittsburgh for *Pastorella* (1909).

Coming of Spring (1912) first recorded exhibit at the Grafton Gallery,

11 October: visits the *Arts and Crafts Exhibition* at the Grosvenor Gallery and the second *Post Impressionism Exhibition* at the Grafton Gallery London.

1913

The Chantrey Bequest purchase for the Tate *The Wood Beyond the World* (1912) for £800.

Began his R.A Diploma picture *The Muse of the Children (Clio and the Children)* (1914).

First recorded work on tempera and paper *exhibited* at the Royal Watercolour Society, *The Pavilion* (1913) sold for £40.

19-30 June: hires model referred to as Miss Telfer who sat for the *Nymph* series, details of which are unknown.

1914

Elected Member Royal Watercolour Society (R.W.S).

Attends the controversial Whitechapel Art Gallery exhibition *Twentieth Century Art: A Review of Modern Movements*, which included the works of Roger Fry, Augustus John, Nevinson, Wyndham Lewis, Duncan Grant and Vanessa Bell.

26 November: John his eldest son tragically dies on HMS Bulwark aged 16 years.

- 1915** Elected Member of the Royal Academy and moves back to London
- 7 May: Moved to St. Paul's studios, London.
- Exhibition of the *Seven Sacraments of the Holy Church* at Dowdeswell Galleries – a series of seven paintings in egg tempera
- First diary entry relating to Lady Rocksavage, she purchased *Anthea* (1915) for £300.
- 1916** Erected a 40 ft panel for the Wartime *Arts and Crafts Exhibition* at the Royal Academy, destroyed along with other contributions after the show although a photograph remains in the archive.
- 22 September – 27 October: First diary entry of Sims' visit to Lord Rothermere of Robertsbridge who later was to commission or buy many of the artist's paintings most of which were landscapes in an Italian style.
- 1917** First official visit to France to collect material for Canadian War Memorial Committee. Sims' visit followed that of Henry Tonks.
- Medici Society Commission *Greater Love hath No Man* (1917) sold for £100.
- First record of exhibiting at the Grosvenor Gallery *Portrait of Peter Sims* (1917) and *Piping Boy* (1917)
- 1918** Second official commission to France under the *War Artist Scheme*.
- Serves on the R.A Council (duration unknown).
- 1919** June: Sims designs for the *War Memorial Tapestry Guild* exhibited at Agnews.
- 1920-7** Appointed Trustee of the Tate Gallery.
- 1920** Moved to Burlington House.
- 31 May: Appointed *Keeper* of the Royal Academy and Master of the Painting School. Instigated a number of changes (with Council approval) giving considerable freedom to the students. He began by discontinuing the Lower School of Painting introducing more Life classes, and took the controversial step of employing non-Academy members as Visitors. He was highly regarded as a teacher and significantly increased the declining school numbers.

Affair with Mrs. Vivienne Jeudwine begins.

November 12: Vivienne gave birth to a son Wynne believed to be Sims.

Society portrait painting activities significantly increased. Clients included Winston Churchill's daughters, the Marchioness of Cholmondeley and members of the Sassoon family.

1922 *The Countess of Rocksavage and her Son* (1922) was heralded 'painting of the year' when exhibited at the Academy Summer Exhibition.

1923 February 24: commissioned to paint George V. The first sitting was at Buckingham Palace.

Vivienne Jeudwine divorces her husband. Sims spends a great deal of time in Windsor with her, returning home only occasionally.

1924 3 February 3 and 26 September: Two further sittings with the King, on both occasions at Windsor Castle.

Commissioned along with eight other British artists to paint a mural for Stephen's Hall, Westminster.

1925 Portrait of the King rejected and removed from the Royal Academy later to be burnt in the basement of the R.A.

Sims and several Royal Academicians were commissioned to paint miniature paintings for *Queen Mary's Dolls' House*, designed and built by Sir Edwin Lutyens. Other artists involved included D. Y. Cameron, William Nicholson, John and Paul Nash, William Orpen, Arthur Rackham, Laura Knight, George Clausen and C. R. W. Nevinson. Sims' contribution was the ceiling decoration in the Saloon, which became known as *The Children of Rumour with Her Hundred Tongues*. It was based on designs from the King's Audience Chamber and Bed Chamber at Windsor Castle.

1925 31 May: term as *Keeper* expires. A special committee, consisting of M. Fisher, W.G John, S.J Solomon and Sir William Llewellyn granted an extension for a further five years although his salary was reduced from £750 per annum to £500. It appears from the outset Sims had been paid in excess of that recommended salary set by the Special Schools Committee.

September: invited to America to serve on the 'Jury of Award' at the Carnegie Institute.

Experienced a significant loss of interest in the role of Keeper after the election in 1924 of the President Frank Dicksee. Prolonged absences from the Schools ensued.

October: failed to return from America, the second year in succession that he had been absent from the opening of the R.A Schools. The Council expressed their disapproval and concerns in a telegram.

8 November: Sought approval for his resignation which was accepted. Replaced by George Clausen followed by George Harcourt (Summer term of 1927) and Walter Westley Russell who reversed many of Sims reforms reinstating formal conventions and more highly structured courses.

1926

4 February returns to Britain.

21 March: formally resigns his post as Keeper of the Royal Academy Schools.

24 June: relinquishes his rooms in Burlington house.

28 September: Agnes and the children move to 14 Winchester Road, London.

5 -17 October: solo show at the Knoedler Galleries in New York. 43 works were exhibited.

1927

28 June: St. Stephens Hall panels unveiled to the public, Sims' contribution controversially stands out from the rest.

1928

3 March: Vivienne Jeudwine re-marries.

Insomnia and mental illness escalates.

Friday 13 April: commits suicide at St. Boswells, Scotland.

Six *Spiritual* canvasses posthumously exhibited in the Academy Summer show, hung due to their controversial nature, in the last room known as the 'isolation ward.'

1933

Included in the R.A *Late Members* exhibition.

1934

Author of *Picture Making; Technique and Inspiration*, published posthumously with Charles Sims: a *Critical Survey of His Work and Life* by his son Alan Sims.

- 1999** John Sims, Charles Sims grandson, inherited the Sims archive after the death of his uncle Peter in 1999.
- 2001** John Sims donates the Sims' archive to Northumbria University School of Arts and Social Sciences for the purposes of research.

Chapter one

Sims in context

1.1: Introduction

For over thirty years (1890-1928) Charles Sims' paintings of rural idylls, pagan creatures of the woodland and breezy *plein-air* views of children at the seaside, appeared on the walls of the Royal Academy to much public and critical acclaim. His distinctive style and considerable technical skill quickly earned him an international reputation, and his work is still well represented in collections throughout the UK and abroad.¹ Suggestions of insanity towards the end of his life and the difficulty in slotting Sims into a particular artistic trend or tradition resulted in a dramatic drop in popularity around the time of his suicide in 1928. His significance and status as an artist may have also been compromised by his at times 'conscious and deliberate cultivation of public taste' and struggle between commercial aspirations and his own considerable creative ambitions.²

In recent years, however, Sims' significance within the context of early 20th century British art is slowly being re-evaluated. Certainly not *avant garde* nor traditionally academic, Sims is representative of a body of artists active during a period of unprecedented change in British art history when the pace of modernity, set in motion during the Victorian age, accelerated. The late 19th and early 20th centuries were also strongly defined by developments in science and technology which had a direct impact on the range, durability, handling and availability of artists' materials. New preparations, colorants based on synthetic organic dyes and

traditional materials made using modern industrial processes, began appearing in suppliers' outlets in relatively large quantities, and many artists, including Sims, were motivated to test and adapt them beyond the conventional methods of practice.

Another important influence to have a profound effect on Sims' own work was the acceleration of interest in knowledge of the techniques and working practices of 15th and 16th century artists, in particular the enduring clarity and permanence of the colours used by the Italian Primitives. This development derived from reaction against the technical legacy of Sir Joshua Reynolds (1723-1792) who favoured fat gelled mediums, lead driers and lavish quantities of bitumen; all of which had a propensity to induce rapid deterioration of the paint film and radically effect the visual appearance of the painting.³

A general interest in reintroducing more stable painting techniques had begun in the mid 1840s upon the discovery of early European treatises written in Old Italian and German script.⁴ This interest was extended by a range of prominent individuals drawn from the fields of art and science and included Mrs Mary Philadelphia Merrifield (1804-1889),⁵ John Ruskin (1819-1900), Sir Charles Eastlake (1836-1906)⁶ and Lady Christiana Jane Herringham (1852-1929), the co-founder of the Tempera Revival Society.⁷ Their findings were published in a range of technical journals and manuals and quickly became an important resource in providing technical advice to both professional and amateur artists.

A significant question is whether Sims referred to these manuals as an important source of instruction and whether their contents actually reflected the practices and materials used by his contemporaries. Many of the authors of these texts were themselves artists or involved in teaching, so it is likely the information they contained reflected contemporary practice. Hence the importance placed upon them in this research.⁸

The influence of artists' manuals can also be found in the strong correlation between the introduction of particular materials and the appearance of those same materials in various

artist suppliers catalogues. Several, for example Leslie Carlyle, believe that colourmen were responding to the views expressed in books rather than vice versa, as confirmed by the arrival of pastel stumping materials and commercial tempera formulations during the late 19th century.⁹

Carlyle also provides evidence of the enduring popularity of influential artists' manuals.

Authors such as George Field (1777-1854) were (and continue to be) habitually cited and the number of editions and reprints of a given source also indicate success and impact.¹⁰

To add to their credibility many publications were endorsed by artists, prominent art administrators and scientists. For example, Sir Edward J. Poynter¹¹ wrote a testimonial in the preface of William J. Muckley's *A Handbook for Painters and Art Students on the Use of Colours*,¹² praising its technical content and value to practising artists. Poynter also confirmed its importance to students attending the South Kensington Schools by offering it as a prize to high achievers.¹³ Although there is no written evidence to suggest this, it is possible that Sims, attending the School in the 1890s, received a copy as a reward for his first class achievements in the study of anatomy and botanical drawing.¹⁴ (See Fig. 1).

Other technical treatises which Sims may have consulted include those by Sir Arthur Church who in his role as Professor of Chemistry at the Royal Academy from 1879 to 1911 would also have lectured on the history of artists' materials and techniques during Sims attendance.¹⁵ Church worked closely with Lord Frederic Leighton, President of the Academy from the late 1870s until his death in 1896.¹⁶ They regularly exchanged letters on the technical merits of various paints and vehicles, particularly those Leighton was asked to trial by various artists' colourmen.¹⁷

How artists resolve technical issues and their choice of materials is inextricably bound in the creative process and the significance of this is often overlooked in art historical accounts. R.A.M. Stevenson's highly influential study *Velasquez* of 1895 records, 'technique is art,'

and ‘the man who has no interest in technical questions has no interest in art.’¹⁸ This statement would have undoubtedly met with Sims’ approval.

Sims’ techniques were eclectic and often experimental in nature, yet he was acutely aware of the traditional principles of good practice established by artists during previous centuries.¹⁹ Equally, he relished the ‘chance happenings’ that occurred during the painting process and many entries in his diary -throughout his career- reflect upon how he was able to exploit and control these unexpected occurrences. His unique experiments involving egg tempera are of particular interest to this study not only from a technical point of view, as discussed in more detail in chapter three, but in terms of how they link to his stylistic developments and his constant search for an appropriate language with which to express himself.

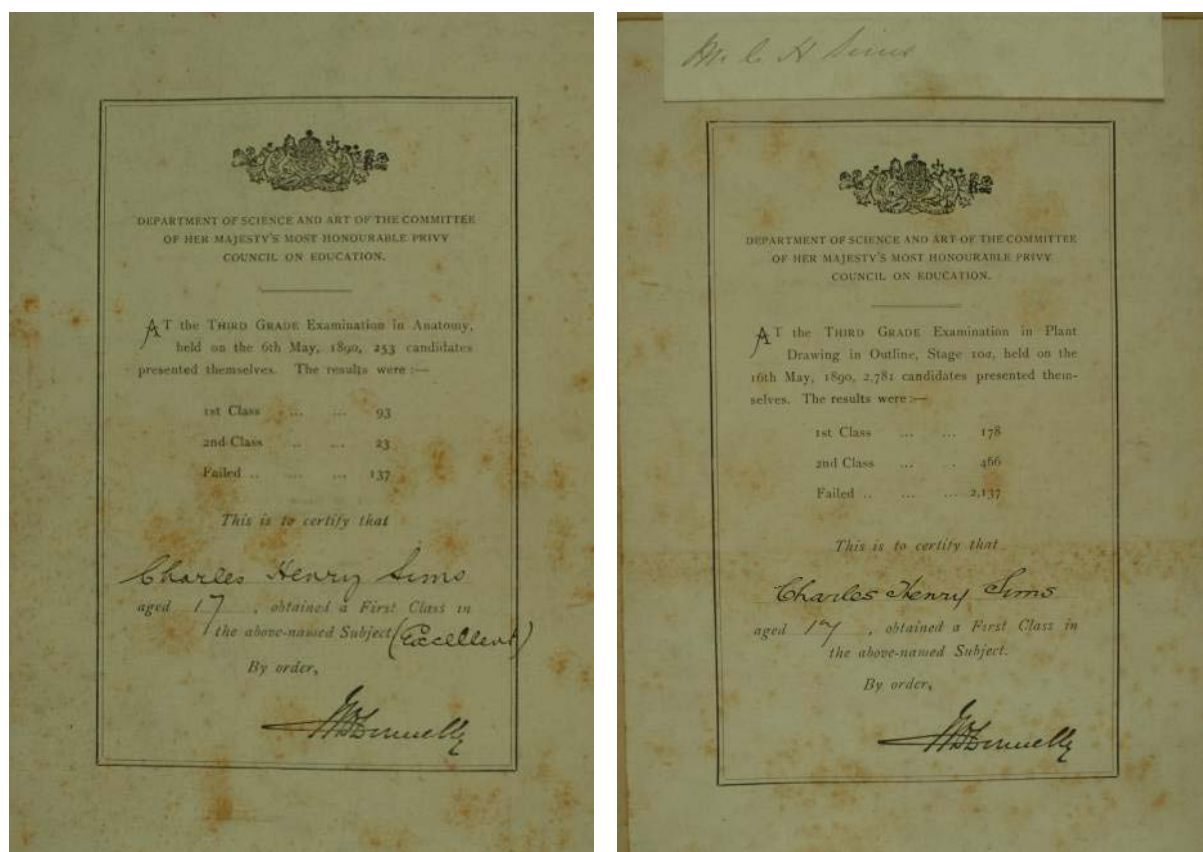


Fig.1: First class grade examination certificates awarded by the South Kensington Schools to Sims for anatomy and plant drawing 1890 and 1891. Scrapbook, Sims archive.

Many contemporary critics remarked on Sims' natural ability, formidable craftsmanship and technical achievements.²⁰ The critic A. L. Baldry went as far as to record that few artists of the period 'surpassed [him] in mechanical skill'²¹ whilst others remarked on his 'lightness of touch,'²² 'French precision,'²³ and 'masterly achievements in flesh painting.'²⁴ Fluent and expressive draughtsmanship, decisive brushwork, and sensitive management of colour and tone characterised Sims' work, particularly his more imaginative imagery. As a colourist, his soft palette of muted greens, violets and blues washed with white to give a homogenous silvery grey, give an atmospheric quality and aerial tone to his canvasses.²⁵ This virtuosity in depicting shimmering light is amply illustrated in the case study *The Fountain* (1907) acquired by the Chantrey Bequest in 1908.²⁶ Royal Academy critics were struck by its 'tender and pure colour'²⁷ and 'iridescent pearly greys reminiscent of Tiepolo ceilings and sunlit palaces in Venice.'²⁸ The translucent shimmering quality Sims was able to replicate relied largely on washing and scumbling opaque colour over a careful drawing. (See Fig. 2) In Sims' later works (post 1910) his palette drew on the influences of the Post Impressionists, Camden Town Group and Augustus John (1878-1961) and reflected a more contemporary approach to colour which was altogether more decorative in its exploitation of pattern.²⁹ Sims' experimentation did not stop at technique and he regularly combined the characteristic contemporary forms of modernism, for example use of colour and paint application methods, with artistic traditions of the Italian Primitives and other borrowed styles from the past.³⁰ This produced some confusion when the works were exhibited, as one reviewer recalls when previewing Sims' first solo show at the Leicester Galleries in 1906:

In the Hogarth Room...we have as usual complete contrast, the sketches and paintings of Mr Charles Sims, we presume, perhaps wrongly, that they belong to different periods of the artist's development. No. 16 *Nitocris and Juba* would appear to be an essay... by one who has studied old masters. No. 12 *Washerwomen*, is by a singularly capable painter, who can record what he sees with remarkable fidelity. No. 27 is by an artist of poetic feeling, who might have admired Calvert in former days. No. 29, *Etaples*, might have appeared at the New English Art Club (NEAC) or been submitted

for {approbation} some 15 or 20 years ago, when under the influence` of Whistler and the *Land of Nod* belongs to that popular school of art associated almost exclusively with the R.A., of which Mr Sims is now an ornament.³¹

Others supported Sims' stylistic experiments, believing them far from the 'careless drifting of a man who did not know his own mind' but a man testing in as many ways as possible the 'thoroughness of his observations and general applicability of his methods.'³²

It is clear from his writings and contributions to teaching that Sims was extremely well informed, consistently receptive to new ideas and conscious of the many artistic debates of the period.³³ For example, parallels can be drawn between the contents of his treatise *Picture Making Technique and Inspiration*, begun in 1909 and C.J. Holmes' celebrated work on *The Science of Picture Making* 1908.³⁴ Sims' discussions on the 'Laws of Taste' and techniques used to describe form, unity, infinity and vitality may have been influenced by reading Holmes.³⁵

His enduring interest in the scientific properties of pigments and the longevity of artist techniques, his extensive knowledge informed by the close study and dialogue with eminent material scientists working within the precincts of the Royal Academy, was less common within his peer group.³⁶

The critic P.G. Konody described Sims as possessing the rare combination of 'a student's curiosity and an honest workman's craftsmanship' and claimed he was one of the few modern artists who not only made a study of the chemistry of paint, but knew 'how to lay them on so that they should not suffer chemical disintegration.'³⁷ This approach proved fortuitous for, apart from *An Island Festival* (1906) which according to his life-long friend the painter Harold Speed had been 'practically destroyed by some varnish stuff that had been rubbed over it when not under the artist's control',³⁸ Sims' paintings remain in a remarkably good condition.

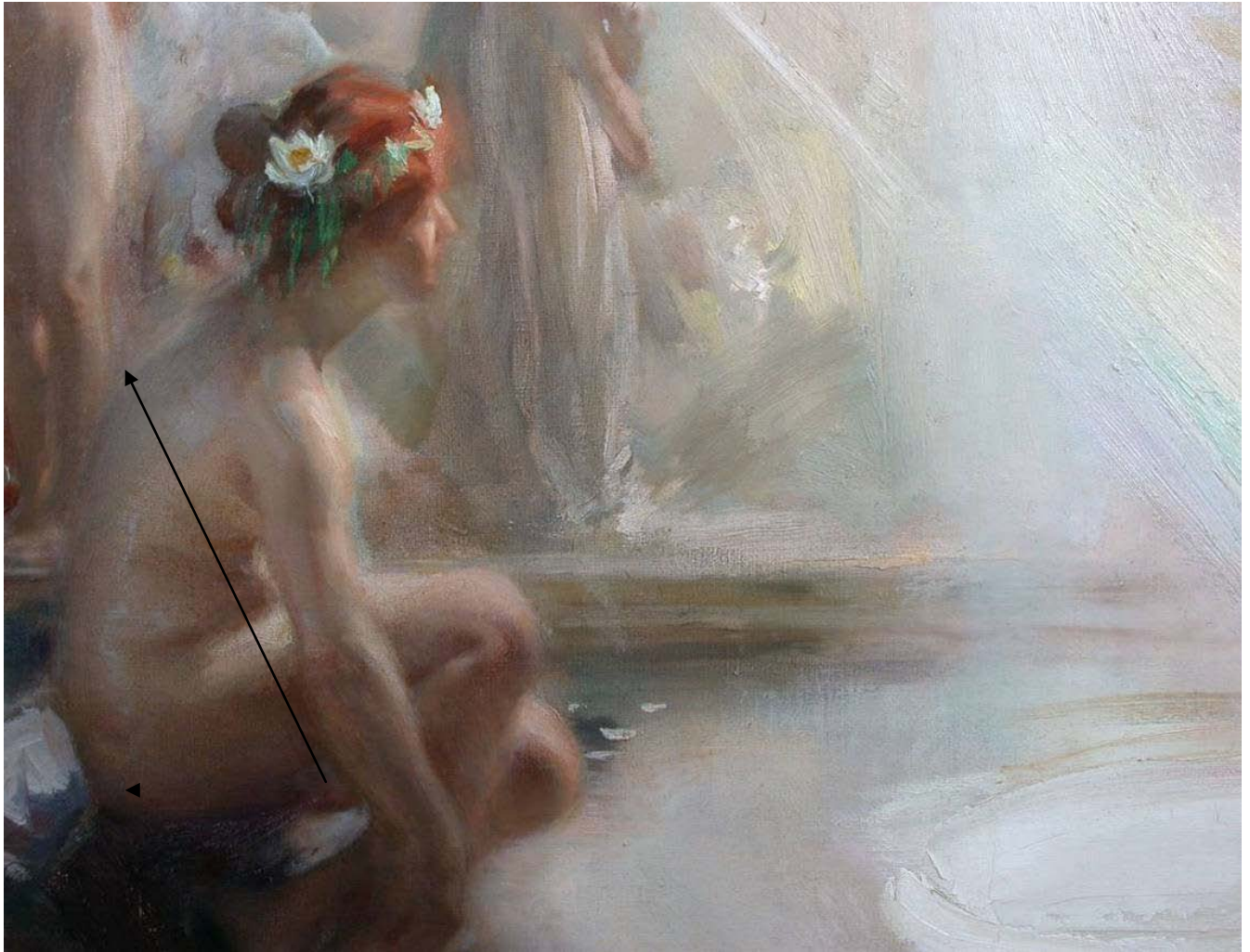


Fig. 2: Charles Sims: Detail of *The Fountain*, (1908), Tate Britain, oil on canvas, illustrating the artists' technique of washing opaque colour over a careful drawing. The largely lead white paint has been dragged and scumbled over with a stiff brush. © Tate 2011. (See also Appendix 4. 2 for more technical details).

1.2: The early years (1873 to 1891)

The events that took place in Sims' early life and the diverse training he received had a profound effect in shaping his character, interests and the direction of his work.

Born into a middle class London family in Islington in January 1873 Sims suffered a serious fall as a baby which resulted in lameness in his right leg.³⁹ The disability that arose has been understood to have shaped his tendency towards 'playful and athletic subjects.'⁴⁰ Immobility and long periods of confinement as a child may also have had a profound effect in

concentrating and developing his memory which, according to his son Alan, ‘grew stronger with lifelong practice, enabling him to reproduce with ease any transient effects of light or airy motion that he had once observed.’ So it is perhaps appropriate that one of his earliest recollections, before the age of three, was his father’s drawing on slate of a rhinoceros, copied from Joseph Warne’s book of *Natural History*.⁴¹

Sims’ imagination and skill in recalling atmospheric scenes without direct reference to nature was to play an important role in the development of his work. His watercolour landscapes were often produced from memory⁴² and his drawing virtuosity in describing the human form was to be invaluable during the process of constructing new compositions, particularly those based on fantasy, or in lean financial times when the hiring of expensive studio models was beyond his means.

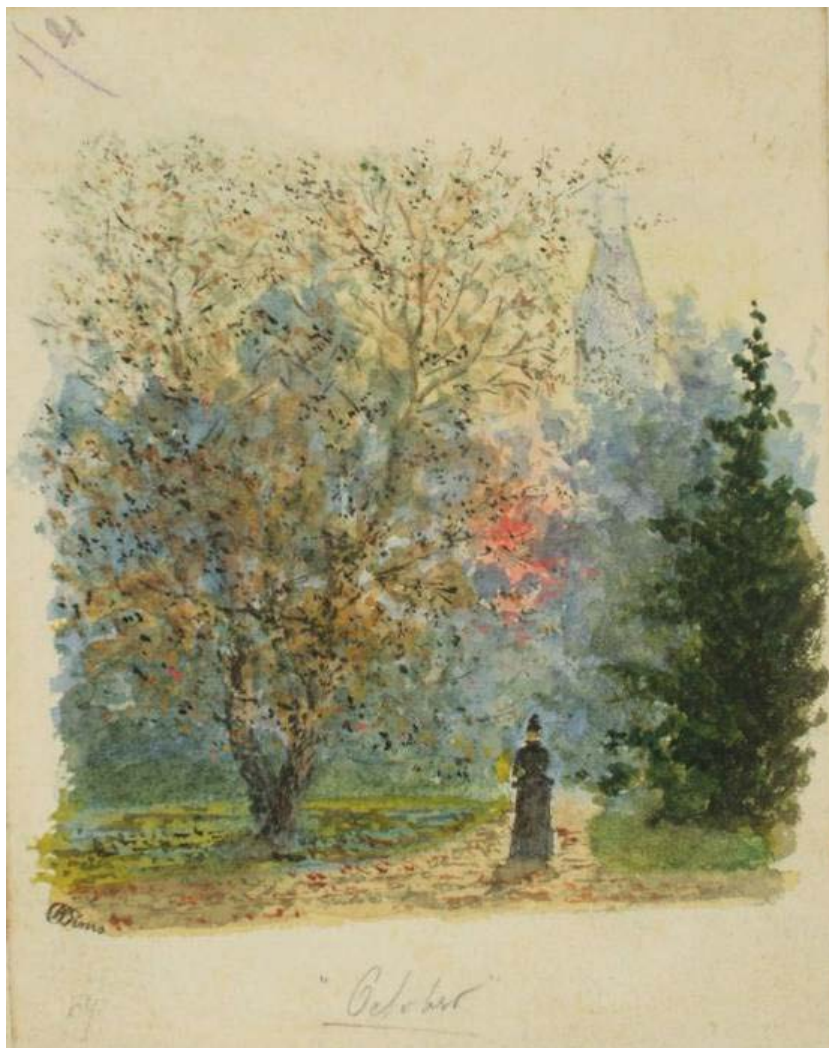


Fig. 3: Charles Sims: An early watercolour sketch entitled *October* (1889), 220 x 180mm likely to have been produced from memory rather than directly observed from nature. Scrapbook, Sims archive.



Fig. 4: Charles Sims: *Landscape* (c.1890) possibly of Scotland, watercolour on Whatman wove paper from sketchbook GB3025-4-2. Compared with Fig. 3, a marked change in technique and handling occurred in a relatively short period suggesting Sims had benefited from hours of practice and possibly additional technical guidance from manuals.

Sims was intended to follow his father, Steven Sims (1846 to 1929) in the drapery business. Aged fourteen he was removed from school and placed with a commissioning agent in Paris to learn French and the rudiments of book-keeping.⁴³ His aptitude for the business was poor and within a year he had returned to England where he was placed amongst forty boys in the counting house of a drapery firm in Holloway. During this period he made his first tentative steps at sketching everyday scenes of London and constructing idealised landscapes from his imagination. An early collection of scrapbook drawings (c.1888-1890) similar to those described above can be found in the Northumbria archive.

Executed largely in black pen and ink on a variety of paper supports these display a stereotypical and commercial drawing style prevalent in the graphic arts of the period; a style also encouraged in many of the National Government Art Schools set up in the mid 19th century. The mark-making in these early drawings is interesting from the point of view of technique in that it differs substantially from any of Sims' later styles. The marks are strongly directional, crudely vigorous and display little sensitivity towards depicting natural form. (See Figs.5 & 6) The emphasis is on decorative finish and is highly derivative of illustrators in art magazines and publications of the day, for example the highly successful work of Charles Keene (1823-1891) and L. Raven Hill (1867-1942). (See Figs.7 & 8).

It may be that some of these early works were included in the portfolio Sims took to a local firm of engravers in an attempt (unsuccessful) to find work as an apprentice. He subsequently began to improve his technique by copying coloured landscape engravings by Myles Birket Forster (1825-1899) and through several sketching trips to Epping Forest.⁴⁴ Many of his studies during this period were executed on brown paper recycled from the top and bottom sections of the band-boxes his sister's hats were delivered in.⁴⁵ He enjoyed the absorbent characteristics of this type of support material, particularly when working with the green pigment verdigris which he described as 'the most exhilarating of pigments'.⁴⁶

Sims' father had two of the studies from this period, submitted to the Old Nineteenth Century Art Society's exhibition in Conduit Street where they sold for two guineas each.⁴⁷ This cemented Sims' ambitions to paint and having 'no inclination to do anything else' in 1890 he successfully gained entrance to the South Kensington Schools after a rigorous entrance examination which involved producing an elaborate stipple drawing from the antique.⁴⁸

Drawing from the antique, which occupied much of his training, involved the painstaking detailed study of an original (antique) or copy (cast) of a classical or Renaissance sculpture.

Drawn either in the round or as a relief, students were subjected to the institution's severe and

unremitting demands. Every nuance of the form was suggested by shading, cross-hatching, stippling or stumping and all correction lines were removed to ensure a high finish. Only after a long and successful apprenticeship in the antique room was the student allowed to progress onto more challenging and relevant classes involving the life-model.

Sims found this training dreary and stultifying and would often escape to the Victoria and Albert Museum where he would copy 'anything that looked as if it might be useful'⁴⁹

Although successful and winning several prizes, the work failed to challenge him. In 1891, with a modest allowance, he moved to Paris and began studying at the Académie Julian, a private school widely regarded as revolutionary in the field of artistic training.



Figs. 5 & 6: Left, Charles Sims: *Untitled* black ink drawing on buff coloured board (c.1890), 210 x 140mm, from Scrapbook, Sims archive:

Below: *Untitled* drawing by Charles Keene from G. Montague Ellwood (1927) *The Art of Pen Drawing*. Keene was a highly influential artist and much imitated at this period particularly in the depiction of humorist topics.





Figs. 7 & 8: Charles Sims: Above, *David Hintnal with his Sweetheart by his side*, executed in graphite on board (c.1898) 178 x 210 mm from Scrapbook, Sims archive.

Below: *Untitled* book illustration by L. Raven Hill from G. Montague Ellwood (1927) *The Art Pen Drawing*.

1.3: The Académie Julian

The emphasis of the training at Julian's largely focused on drawing from nature and the life-model. Studies in anatomy, art history and theory although encouraged during private periods, did not form part of the school's curriculum. There were no rigorous entrance examinations⁵⁰ or academic assignments and the general air of informality is believed to have suited Sims, who took advantage of the freedom the School offered by regularly escaping the studio in favour of sketching 'life' on the streets of Paris.⁵¹ According to one source, Sims struck up a close friendship with an American fellow student (unnamed) who drew directly from nature in pen and ink in a rapid and accomplished manner. Sims followed his example and substantially developed his hand /eye coordination and recording skills; a process he continued to perfect throughout his life.⁵² (See Figs.9 & 10).



Fig. 9: Charles Sims: *Untitled* sketch executed in graphite on wove paper (c.1890), 180 x 110mm. An example of the rapid recording style Sims adopted to capture scenes of every-day life. Sketchbook GB3025-4-4, Sims archive.



Fig.10: Charles Sims: *Ice Skaters* executed in black ink on Whatman wove paper, (c.1890) 170 x 354mm, Scrapbook, Sims archive.

The Académie Julian was founded by Rodolphe Adolphe Julian in 1868 three years before the Slade School of Art, to which close parallels can be drawn.⁵³ Despite modest beginnings its renown grew until it was accommodating over 400 national and international students over several sites.⁵⁴ Julian's was a cosmopolitan environment attracting large numbers of European and American students, many of whom went on to have highly successful careers and considerable influence in the field of teaching. They flocked to Julian's primarily due to the fresh approaches to teaching compared with their own native art schools and the problems many had in passing the rigorous entrance examinations imposed both by the Royal Academy and the École des Beaux-Arts in Paris.⁵⁵ It also had the advantage that it allowed students to study for shorter periods of time and registration fees were much more affordable.⁵⁶

Many of Sims' British contemporaries attended the School: William Rothenstein (1872-1945),⁵⁷ Charles Conder (1868- 1909), William Nicholson (1872-1949) and Frederick Cayley Robinson (1862-1927) the latter, like Sims was influenced by the works of the French artist Puvis de Chavannes (1824-1898).⁵⁸

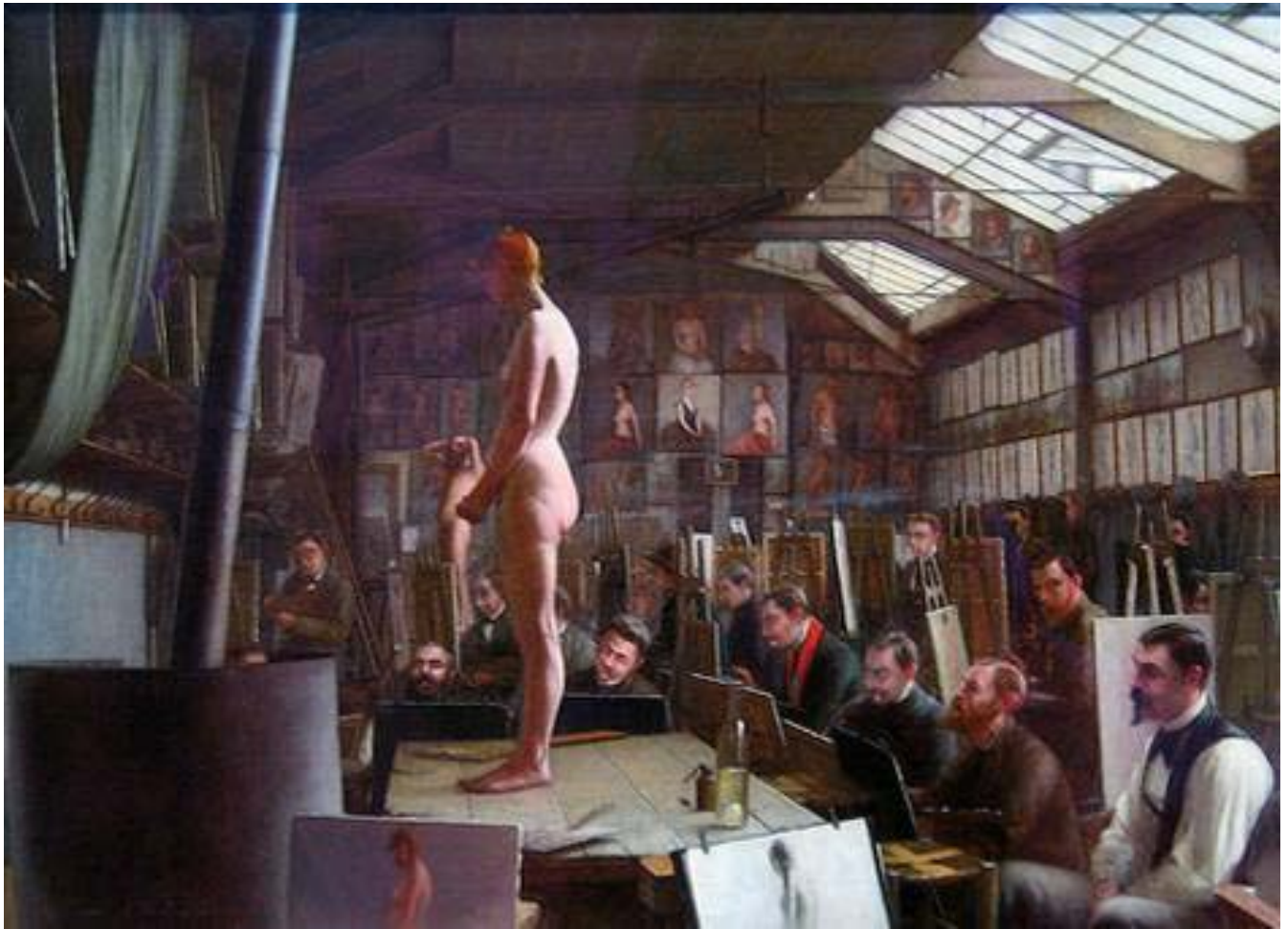


Fig. 11: Jefferson David Chalfant (1856-1931): *Bouguereau's Atelier at Académie Julian* (1891) oil on wooden panel, 286x 368mm, Fine Arts Museum of San Francisco. The painting depicts typical studio conditions of the period. Good examples of students work was displayed on the crowded walls and loose sheets of paper, typically *Ingres*, was held onto wooden boards with clips rather than pre-stretched as favoured by the Royal Academy and coloured studies were typically performed in oil, a process influenced by the *École des Beaux- Arts*. Fine Arts Museum of San Francisco©

At Julian's Sims received rigorous instruction from Jules Lefévre (1836-1911) and Benjamin Constant (1845-1902)⁵⁹ who also taught at the *École des Beaux-Arts* and were thus well qualified to pass on a traditional French academic training.⁶⁰ Sims was likely to have been assigned either to one of a series of ateliers for men at St Denis where Lefévre was Director, or the principal atelier in the *rue du Dragon* on the left bank of the Seine.⁶¹ Here there was room for five studios which could also accommodate the competitive monthly student exhibitions.⁶²



Fig. 12: Photograph by L. M. Cochereau, *Interieur de L'atelier de David au College des Quatre-Nations*. Students of the Académie Julian 1892, the year Sims attended. The general air of informality and casual posing of the students with the live model would never have been tolerated at the Royal Academy. G Blot. ©

The training emphasized drawing, and painting was used primarily to teach composition through sketching.⁶³ The importance of responding to a subject directly and getting ideas down on paper was fundamental to their approach. A typical instruction from Lefévre was to, 'strike out an idea of the *action*. Get something to correct. Don't feel you're wrong – take straight lines.'⁶⁴ Inexperienced students first drew from plaster casts but abler or more advanced artists worked straight from the life model.

William Rothenstein (1872-1945) in his autobiography *Men and Memories* described the process. 'We drew with charcoal on Ingres paper; divided the figure into four parts,

measuring with charcoal held at arm's length and using a plumb-line to get the figure standing well on its feet. The figure would usually fill the sheet of paper.' Rothenstein found the range of drawing and painting techniques taught highly stimulating.⁶⁵ Although teaching was adapted to the ability of each student, criticism was rigorous and, at times, harsh.⁶⁶ The professors would spend time actively correcting students' mistakes and demonstrating proportions. They also instilled a deep respect for the importance of keen and sympathetic observation of nature. But the main contrast between Julian's and many other European academies at the time (including the Royal Academy and South Kensington Schools), was the professors' respect for the individuality of each student.⁶⁷ The Académie encouraged working from memory often rapidly, along-side studies from the model or direct from nature, as in the practice of Renaissance artists.

The importance of direct observation of nature was also noted by C.J. Holmes who recalled in 1908:

All academic teaching since the days of Raphael has been a failure because it has condemned students to copy the manner of former masters instead of directing them to look in nature for subtlety and variety which can be found there. It has compelled them to spend weeks over a drawing instead of hours to observe the significant features of the model by concentration on detail such as texture or unimportant variations in local colour.⁶⁸

Sims would have absorbed many of the Académie Julian's principles, and the practical training would have provided him with new skills and approaches that would inform his later work. Students were also encouraged to devote time to the study of art history and theory; a practice he was to continue throughout his career.

After two years at Julian's Sims returned to England in 1892 and, believing his student days were over, he set himself up as a commercial landscape painter. He was poorly equipped with materials and despite his hard work he only managed to produce 'pot-boilers of an indifferent

kind' which brought in little money.⁶⁹ It was at this point and on the advice of his friend Harold Speed that he applied to the Royal Academy Schools and was accepted.⁷⁰

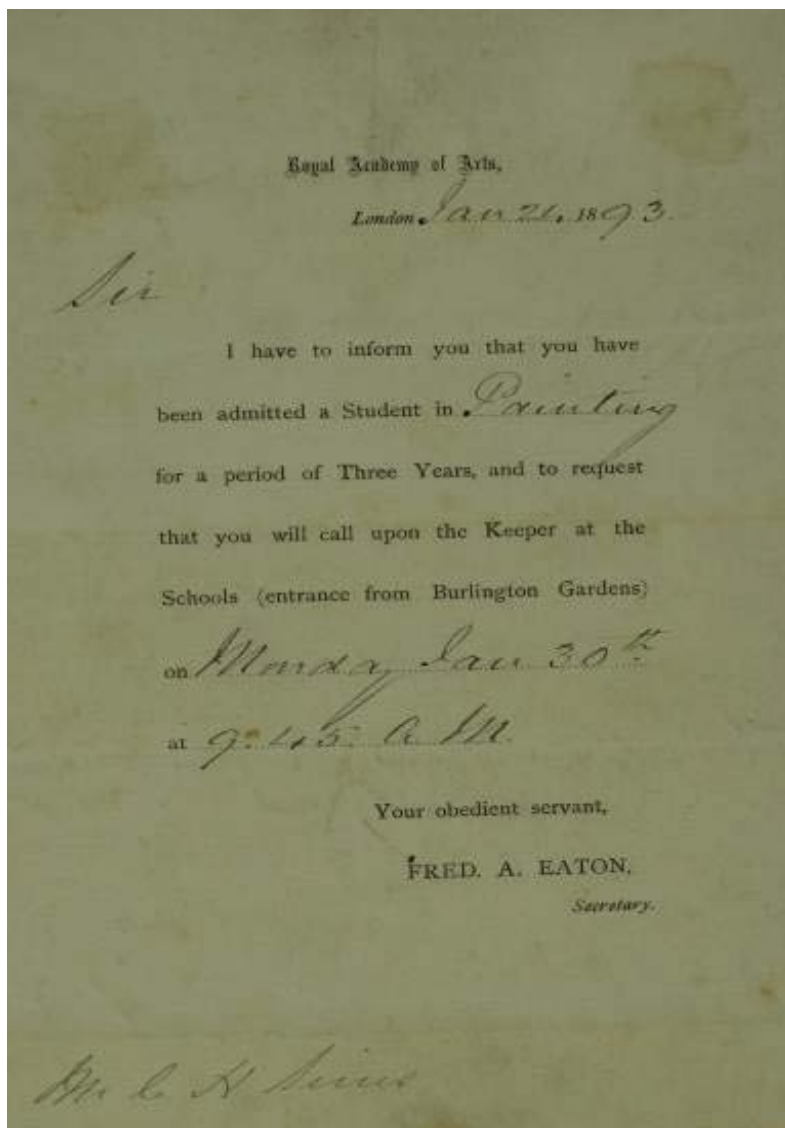


Fig. 13: The official letter of offer from the Royal Academy to Sims dated 1893. Scrapbook, Sims archive.

1.4: Royal Academy Training

The Royal Academy was run on very different lines to the Académie Julian and in part would repeat his earlier experiences at the South Kensington Schools. Although few details exist in regard to Sims' time at the RA, a large portion of his studies would once again focus on the often laborious discipline of producing highly finished tonal drawings from antique casts, lay figures and later the live model.⁷¹ Sims worked hard and was rewarded with two prestigious prizes, including the Silver medal in 1893 for a drawing from life and, in 1895, the

prestigious Landseer Scholarship for painting.⁷² But the level of discipline imposed under the Keeper P. H. Calderon (1833 to 1898) did not entirely suit Sims and his rejection of authority resulted in his unpopularity with the staff.⁷³ After taking a lead role in an end of year student performance in which the Academy was held up to ridicule, he apparently became a ‘marked man.’⁷⁴

In March 1895 after a trivial incident involving the knocking down of a ‘No Smoking’ sign in the basement of the Academy Sims was expelled from the School. His expulsion was a serious matter as he not only had to forfeit the remainder of his Landseer Scholarship but was prevented from competing a second time for the Gold Medal and Travel Scholarship which, according to Speed, was ‘the best introduction into the art world’ for any young artist.⁷⁵

At the time of his removal from the Royal Academy he had been secretly engaged to Agnes, the daughter of John MacWhirter RA, who was later to become his wife and, for many years until their estrangement, his model and muse.⁷⁶ (See Fig. 14). Despite the struggles and frustrations Sims’ underwent at the Academy and the dishonour and potential financial difficulties on being expelled, he had benefited there from the opportunity to discuss current and historical issues relating to art with his professors, fellow students and visiting artists.

Although there are few accounts of teaching methods at the Academy during the last years of the 19th century, information may be pieced together from annual reports and a few other reliable sources.⁷⁷ Certainly when Sims entered in 1892 vestiges of the old system were still very much in evidence. The scientific study of anatomy and the geometry of perspective and, most importantly drawing, were fundamental. By stressing the superiority of drawing, artists were emphasising the intellectual and abstract qualities of their work, in contrast to working

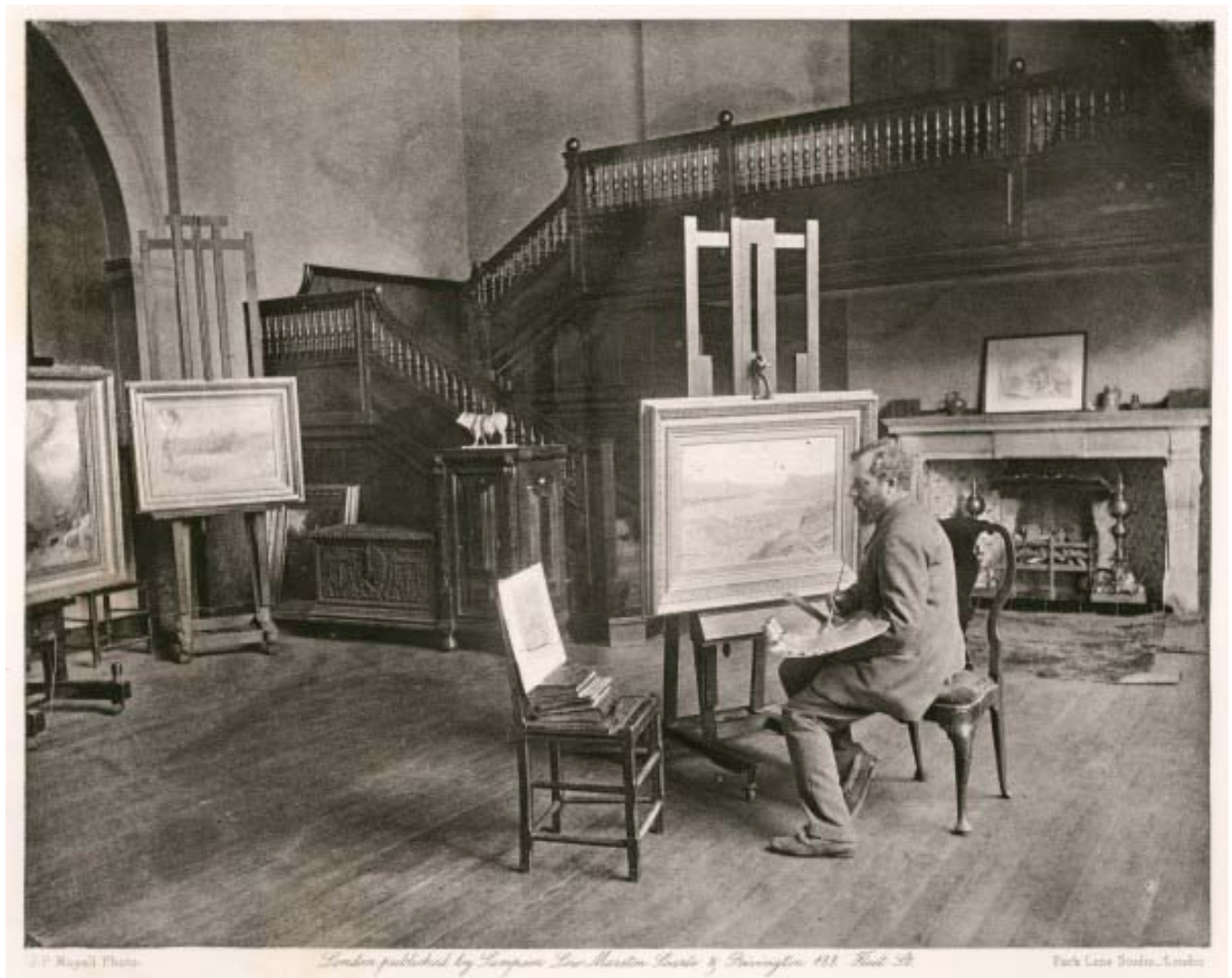


Fig. 14: The home of John MacWhirter R.A. photographed by Frank Dudman, from: F.G Stephens (ed.), *Artists at Home Photographed by J.P. Mayall*, London 1884, pl.17. Agnes's diary dated September 1898, records Sims working on his painting *The Morning News* at this location. The photograph also provides insight into a successful artist's working environment and the equipment they were likely to have had at their disposal. Photogravure published by Sampson Low, Marston, Searle and Rivington©

in colour which still retained some of its old associations with the less desirable 'craft' aspects of art. Painting was therefore relegated to a secondary role and as a result formal and technical instruction was often left wanting.⁷⁸

After a period of drawing from casts and engravings, the student would progress into the Lower Painting School and was permitted to use colour. Here the rudiments in preparing a *chiaroscuro* palette were encouraged. This involved carefully preparing tints from predominantly earth colours with the addition of Prussian blue, black, and lead white. The

tints were mixed with a palette knife and arranged in rows from light to dark. This rather limited range of hues could be expanded to include synthetic organic lakes or several of the relatively new inorganic pigments such as cadmium yellow.⁷⁹ A broad selection of colours would however have been discouraged as this was well known to affect the tonal and pictorial harmony of a painting.⁸⁰ Sims on more than one occasion wrote of limiting his colours so as to 'let the bulk of the picture be grey' since 'two or three bright colours [were] destructive'.⁸¹

The traditional academic approach to oil painting, practiced on both sides of the channel, was equally prescriptive and based on the principles of 'fat over lean.' The first stage or *ébauche*,⁸² according to Anthea Callen, involved the careful drawing of the design in charcoal, the lines of which were then strengthened with a transparent red/brown tint applied with a sable brush. Lean monochrome paint or *sauce* was then laid in with a stiff brush to suggest the broad masses and half tones of the composition and provide a base for the more thickly, locally applied oil-rich layer to follow.⁸³ After the general tonal areas of the *ébauche* had been suggested, the fall of light, traditionally from one distinct direction, was painted in at half -strength followed by the building-up of delicate graduated half-tones which gave relief to the form. These were placed side by side in separate planes of colour and then blended until the tones of colour merged and all brushstrokes were invisible.⁸⁴ After blending it was customary to add a few lively, expressive strokes of colour to the halftones to provide a feeling of spontaneity. Once dry the surface was scraped to remove any irregularities which might interfere with the smooth application of subsequent reworking.⁸⁵ Sims describes a similar method in an account dating from 1905. 'Lay in thoroughly in brown (oil) so that any part may be taken up and finished at the first painting. Paint as if no possibility of retouching. Scrape right out if wrong, and rather commence a fresh picture if a change is needed.'⁸⁶

Stage two involved the further blending of halftones, shadows were deepened and enriched with transparent glazes and highlights emphasised. The application of thick opaque lights and transparent darks, created a convincing illusion of form in space.⁸⁷ Excessive re-workings of the paint film were discouraged, however, as it sullied the colours and the complex thicker layers had a tendency to form cracks and darken with age.

Sims' diaries describe many variations of this technique, for example in March 1905 he wrote:

Look for surfaces receiving light. These are all to be painted solid and simple. The half-tone and shadow to be scrubbed negligently, the shadows being retouched afterwards with monotint. Keep planes of light close all over the picture...Paint as strong as possible; and, after all is done, go one better with a pure, warm dark and throw all into light. Put in one set of colours at a time, when making a scheme.⁸⁸

Monochrome under-painting over a fixed charcoal drawing also features prominently.⁸⁹ The monochrome 'sauce' was mixed from a few red and earth colours such as Indian and cadmium red, burnt umber and raw sienna, and laid-in with a stiff brush until the composition was 'complete in tone and exhaustive in form.'⁹⁰ Sims varied the colour of the *sauce* to complement the overall mood and colour values of the subject. Combinations of black and white or Prussian blue and light red, which could also be described as a form of *grisaille*, were also used widely.⁹¹

Studio work, in both the upper and lower schools took place in the afternoons, but students also had to attend evening lectures in the Antique room and attendance was methodically recorded in the annual reports.⁹² Each professor in chemistry, anatomy and painting was contracted to deliver six presentations annually, the contents of which varied little over the years. P. William Anderson F.R.C.S demonstrated anatomy and J.E. Hodgson professor of the Painting School provided instructions on design, execution, composition, colouring and *chiaroscuro* using as reference pictures from the R.A. Winter Exhibition of 1893.⁹³

Arthur Church used ‘state of the art’⁹⁴ lantern slides to illustrate his influential talks on vehicles, varnishes, grounds, pigments and historic methods of painting which included details on egg tempera techniques. He also discussed current issues surrounding the conservation of paintings which may have provided the relevant context for Sims’ later technical experiments, designed not only to discover the ideal handling of his medium but also to find a way of maintaining the longevity of his paintings.⁹⁵

The teaching of the Upper School was the responsibility of an annual elected body of members called Visitors, each of whom acted as sole masters of the School for one month. Each Visitor (either full or associate member of the Academy) was paid a stipend. In the 1896 *Royal Academy Annual Report* the following expenses are recorded: Professors £642, Visitors £1,119, Models £673. This shows a substantial investment on behalf of the Academy to support teaching. Whilst students may have benefited from access to a range of well-known artists, in reality the quality of instruction varied considerably depending on the commitment and enthusiasm of the Visitor - many of whom were known to have used the time and resources to further their own interests. Continuity was also a problem in that opponents of the monthly system argued that ‘students would derive greater benefit in their training if it were carried out by one master of ability than under the system by which they were passed from one teacher to another every month.’⁹⁶

During Sims’ period of attendance the Visitors included Alma Tadema R.A., Andrew C. Gow R.A., Luke, J. Fildes R.A., J.W. Waterhouse R.A.,⁹⁷ Arthur Hacker A.R.A., Marcus Stone R.A. and Val C. Prinsep R.A., and in the Painting School Herbert Dicksee, Seymore J. Lucas, Briton Riviere R.A., John Singer Sargent R.A. and Sir William Orchardson R.A. Sims’ particularly admired the latter for his very careful drawings, large empty spaces of canvas and early Flemish technique of scrubbed thin transparent oil colour applied over a luminous white



Fig. 15: Charles Sims: *Childhood* (1896) oil on canvas, Musée d'Orsay, Paris. 960 x 540mm. The style of painting owes much to William Orchardson particularly in its thin application of paint. Its monochrome palette (green) with limited accents of colour (red) is also influenced by academic values. The scene however is lit from the front which is an Impressionist tendency and therefore seen as a departure from tradition. Musée d'Orsay 2011©.

ground. Elements of Orchardson's technique can be found in several of Sims' early paintings, in particular *Childhood* (1896) his first Paris Salon success.⁹⁸

With the exception of Sargent, who represented a new technical freedom,⁹⁹ these Visitors would have largely reinforced traditional artistic conventions based on line, space and *chiaroscuro*.¹⁰⁰ These same values are reflected in the richly-painted bacchanals Sims' produced in 1895 - 1896, typical of the large, complex history paintings an Academy student produced during their last summer of training. *What are these to you and me who deeply drink of wine?* (1895) and *The Vine* (1896)¹⁰¹ are dark, highly detailed, tightly- packed compositions, full of rather claustrophobic symbolism.¹⁰²

The influence of the Academy was soon substituted by the influence of the naturalism of Jean François Millet and the variously naturalistic, supernatural and mystical images of Jules Bastien-Lepage - an artist Sims particularly admired for his realistic use of colour and his finishing techniques which avoided extensive retouching and altering of the composition.¹⁰³

1.5: Summary of key painting styles and works

An overview of Sims' stylistic concerns has already been produced by Cecilia Holmes' thesis and therefore is not repeated here. However a brief summary of Holmes's chapter structure and contents is necessary as it has implications for how we review Sims' application methods and the materials he used. Firstly, the organisation of paintings into iconographical themes and dates is extremely helpful in corralling his eclectic style into a logical arrangement. However this model has limitations for this study in that many of Sims' working methods and preferred choice of media extended across his career, whilst other techniques re-emerge later in response to shifts in aesthetic concerns. For example the broad handling of paint, used to great effect in his early *plein-air* studies of mother and child between 1901-1905, was later employed as a method for more symbolist and fanciful subjects.

1.5.1: 1896 -1905

During 1896-1905 the artist began shedding the conventional academic approach to practice for experiments in French Impressionism. The best of his paintings from this period focus on the theme of childhood and include *The Top o' the Hill* (1902) *Sunshine and Wind* (1903), *Summer Seas* (1904) and *By the Arran Sea* (1905),¹⁰⁴ compositions carefully constructed from photographs,¹⁰⁵ *plein-air* drawings and coloured sketches or *etudes*, which he later worked-up in his Essex studio. (See Fig. 16).



Fig. 16: Charles Sims: Images from the archive (c.1904), illustrating Sims' method of constructing a painting using photographs and a variety of studies on wooden panels, paper or canvas: Above, *Playmates* (c.1902). Oil painting on canvas far right private collection: Below, *By Summer Seas* (c.1904) Oil painting on canvas far right. Museum New Zealand Te Papa, Tongarewa, Wellington© GB3025-1-3-4: 1-4-14:3-14-1:2-6-1.

There is little evidence to suggest that Sims painted his exhibition canvases direct from nature in the style of many of his French contemporaries,¹⁰⁶ although his vigorous brushwork and grasp of a bold new method of colouring convincingly captured the ever-changing weather, light and atmosphere of the British climate. In fact on more than one occasion Sims acknowledged the impracticalities of painting *plein air*, believing its only advantage was in 'capturing foreground material, subject to little atmospheric change.'¹⁰⁷ Working in the comfort of the studio also offered him greater opportunities for reflection and to compose and recompose a painting at leisure. He wrote, 'a picture brooded over and enriched becomes a more personal thing, a more direct expression of the painter's mind, than a transcript under the influence of a beautiful piece of nature.'¹⁰⁸



Fig. 17: Charles Sims and Agnes: Black and white photograph from the article 'Celebrities at Home' in *The World* (1908) showing Sims painting in oil on canvas in the shelter of his garden at Fittleworth.

The small portable wooden box of paints is described in his notebooks. Scrapbook, Sims archive.



Sims did however place great emphasis on sketching out-of-doors and was rarely seen without some method of recording the elusive effects of nature. For speed and accuracy he preferred oil paints to watercolour for his colour studies and describes using a small thumb-box containing brushes, colours, palette, a tube of Roberson's medium and two wooden panels, both sides of which could be used.¹⁰⁹ His preferred diluent was turpentine which he carried in a bottle in his pocket along with a rag with which to wipe his brushes.¹¹⁰

The wooden bevelled panels which fitted into the lid of his sketching box were, by his own account, expensive and if composed of 'white wood' (poplar) required rubbing over with Roberson's medium just before painting. This was to reduce the formation of unsightly oil stains around the periphery of any applied colour patches which in time would oxidise and darken.¹¹¹

Sims describes in detail his particular approach to oil sketching on panel.

My own practice is to paint dark on light,¹¹² with plenty of Roberson's medium. I draw the shapes of the large divisions of form in blue with turpentine, just to get roughly the proportions of the various parts. Then I begin with the brightest part, painting solidly. The sky must be completed at once- in a few moments it may have changed. Use a full-charged brush. It is quicker and more brilliant. The lights remain cleaner and brighter, where all the paint is wet, when they are put in first. With Roberson's medium¹¹³ the colour stiffens in ten minutes, so as to take a fine crisp stroke of fluid colour mixed with turpentine for dark branches across the sky or bright accents in sunlit trees and water. Lose no time in correcting form: in a sketch of this kind only the colour matters.¹¹⁴

The Northumbria archive contains over seventy panels, many painted in an impressionist style as described above.¹¹⁵ (See Figs. 18 &19) The extent to which Sims used these small wooden supports were matched only by James McNeill Whistler (1834-1903) and his contemporary Walter Sickert who referred to the panels as *pochards*.¹¹⁶ Both Sickert and Sims used the panels as a means of rapidly recording outdoor scenes which combined with other preparatory drawings formed the basis of their larger canvases.¹¹⁷



Fig. 18: Charles Sims: *Sea Study*, (date unknown) oil on cedar panel, 126 x 216mm, depth 4mm, Sims archive GB30251-2-38 Sims recommended rubbing in Roberson's medium into the panel prior to painting to prevent darkening of 'white wood' and discolouration of the paint layer.

Like so many artists of his generation who had studied in Paris, Sims began to exploit the relatively new opaque method of painting in oils.¹¹⁸ Although currently no analysis has been carried out for any works dating from this period and technical descriptions are largely absent from Sims' notebooks,¹¹⁹ it is possible that he followed the colouristic conventions¹²⁰ and working methods of Millet and Monet, whom he admired.¹²¹

Despite the visual differences between the artists their technique overall can be summarised as follows. After the careful preparation of the ground¹²² the general pictorial layout was rapidly laid in with either high-toned colour effects or more complex mixtures of white and pure colour, characteristic of *peinture claire*. Retaining the purity and brilliance of the colour was fundamental to the technique and therefore a relatively narrow selection of pigments was used, avoiding earth pigments and black wherever possible. Earth pigments were the staple colours of the *chiaroscuro* palette and the saying 'there is no black in nature'

became a famous dictum, although small amounts were used by many of the Impressionists, including Manet, Monet and Berthe Morisot.¹²³ There is also evidence that Sims used black during his Impressionist phase, as illustrated in the archive study of *Agnes in a Hat on the Beach Barefoot* (c.1902), (See detail Fig. 21). Sims placed increasing emphasis on the colour recording in his diaries ‘all shadows black to harmonise, they are so in nature.’¹²⁴

Although the Impressionist technique appeared spontaneous and direct, canvasses were rarely finished in one sitting and often underwent a series of corrections over several weeks or even months.¹²⁵ The most distinctive feature was the brushwork, the coloured patch or stroke of paint often referred to as *tache*.¹²⁶ According to Bomford et al. (1991:93) the use of the *tache* had been singled out for its anti-academic tendencies before it became synonymous with the Impressionist movement. The painterly effects of comparable directness were achieved by many artists including Tintoretto and Velazquez, but only in the nineteenth century did the most significant innovation in brush-making, the metal ferrule, arise.¹²⁷ This allowed the production of flat brushes for the first time and permitted a different kind of brush stroke. In practice however, both flat and round section brushes were used to achieve the *tache*.

The placing of contrasting patches of colours side- by-side was also a significant feature of the practices of certain members of the Camden Town Group, in particular Spencer Gore (1878-1914) who exploited the phenomenon of ‘simultaneous contrast,’ first explained in the mid-19th century by the chemist Michel Eugène Chevreul..¹²⁸

Tachist dabs of paint, applied directly over a reflective white commercial ground, are evident in a number of Sims’ Arran studies, held in the archive, and paintings including *Playmates* (c.1902) and *By Summer Seas* (c.1904). (See Fig. 16).¹²⁹

By the end of 1905, the spontaneous impressionism and breezy autobiographical scenes depicted in his Arran paintings had lost much of their appeal for Sims - although their fluid,

painterly style was vital to the next stage of his career.¹³⁰ His attention now switched to the preparation of a new series of largely watercolours for his first show at the Leicester Galleries in London.¹³¹ This exhibition, held in the spring of 1906, marked an important turning point in Sims' career in that he found financial stability,¹³² public acclaim and a renewed freedom with which to indulge his 'imagination unrestrained'.¹³³

1.5.2: 1906-1910

In the period 1906-1910 Sims' work combined fictional subjects, inspired by his recent move to the countryside of West Sussex, with the naturalist observations and impressionist brushwork he acquired on Arran.¹³⁴ What arose was a series of enigmatic paintings based on pagan rituals and images of a rural idyll. Nostalgia for a pre-industrial age, which was rooted in the English landscape, was a potent theme in British visual and literary culture at the time. The notion of a 'Merrie England' was an antidote for a society witnessing unprecedented social change and uncertain political future and its influence extended into all branches of the arts and many recreation activities. It was against this backdrop that Britain's obsession with pageants, festivals and historic costumed re-enactments thrived.

This is also a time when Sims began to experiment with styles drawn from the past and associated with three distinctly Victorian and Edwardian themes described by Holmes as the *monumental*, the *decorative* and the *processional*.¹³⁵

What emerged was an altogether more diverse, and experimental approach to his paintings where he was less preoccupied with the careful planning of his canvases and more inclined to allow his medium to lead him.



Fig. 19: Charles Sims: *Study for a Landscape*, (date unknown) oil on cedar panel, small *tachist* dabs and strokes of paint are in evidence. 125 x 218mm, depth 4mm, Sims archive, GB30251-2-40.



Fig. 20: Charles Sims: *Landscape study* (c.1905). Oil paint on tabby weave canvas board over a commercial white ground. Sims archive, GB3025-2-17. The use of the *tachist* is strongly in evidence in this study.

His journal maps the trials and the struggles he had in controlling and manipulating an ever increasing range of complex materials.¹³⁶ For example during the painting of *The Land of Nod* in 1905, Sims considers employing the ‘fluid exquisite touch of Whistler,’ the ‘strong fresh painting’ of Frans Hals’ and the ‘hatching and glazing’ techniques of Velazquez to resolve the lighting effects and the ‘infinite’ problems he had in the modelling of forms. This rather disparate and ill-planned approach resulted in much scrapping, blotting¹³⁷ and wiping-out of paint before lengthy corrective retouching commenced.¹³⁸ Although acutely aware of the disadvantages of experimental painting, Sims also reflected on the benefits derived from this new approach and the impact accidental marks often gave to the resonance and overall atmosphere of the painting. Whilst working on *The Fountain* he records, ‘my preferred way is always to paint direct where possible, at any stage there will always be enough accident (muddle) in which to profit by. Smudging and working anyhow all over towards completeness... any planned brushwork any apparent mechanics of painting are tiresome.’¹³⁹ His own son also commented on how he invariably ‘dashed away with a brilliant improvisation, trusting his superb technical felicity to make up the difference.’¹⁴⁰

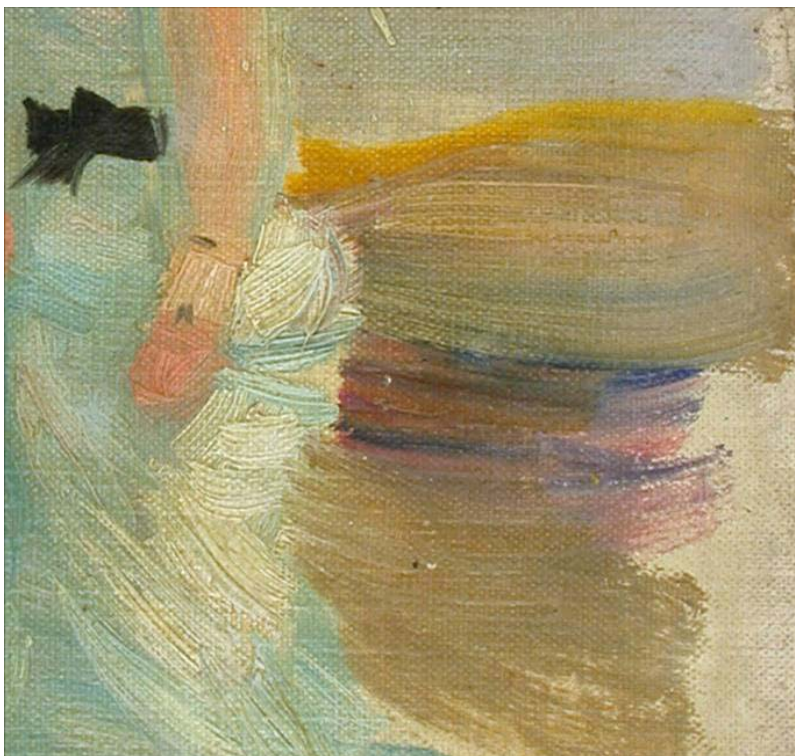


Fig. 21: Charles Sims: Detail: Study *Agnes in a Hat on the Beach Barefoot* (c.1902) oil on tabby weave canvas, commercial ground possibly chalk is visible in the bottom right hand quadrant of the picture, 308 x 236mm, Sims archive, GB3025-3-13. (See Appendix 7.2 for complete image).

Sims was also a confirmed borrower and believed he had ‘everything to gain by adopting the best pictures as his models.’¹⁴¹ When working on the *Fountain* he had Raphael in mind, and Frans Hals and Titian during the construction of his monumental bacchanal *An Island Festival* (1907).¹⁴²

An Island Festival, which was on the theme of the *processional*, provoked as much criticism as praise when it was first exhibited at the Royal Academy in 1907. Dissatisfaction was largely caused by its overall design elements rather than the manner in which it was painted. Despite strong references to Titian’s *Bacchus and Ariadne* (1522-3), it was, for the *Daily News*, ‘the most interesting failure of the year, a collection of jumbled figures, in design a thing of tatters.’¹⁴³ Other reviewers commented on the painting’s multiple perspective points and the discrepancy in scale between the size of the foreground and background figures. This was unlikely to have been an error on Sims’ part but a deliberate attempt to add a modern twist of spontaneity and dynamism to the painting, thus avoiding the well-worn staid processions of Leighton and Alma Tadema.

The unresolved aspects of the design were not necessarily a reflection on the amount of studies Sims’ produced, but rather the difficulties he occasionally had during this period in arranging the individual components of the painting. This may have been due to the absence of a preliminary sketch, which serves to rough-out the main mass of the composition before detailed studies commence.¹⁴⁴ Alan Sims’ own critique of the work was that ‘it fell short in the simplest matters of arrangement.’ He also commented on the disparity in scale of the figures and the overloading of the design towards the left-hand side which he felt should have been’ remedied in a preliminary sketch.’¹⁴⁵

The Fountain on the other hand proved more coherent in design. Although also weighted to the left like so many of his paintings, the tumbling water imparted a sense of drama and

vitality and the limited pale hues of the palette unified and harmonised the forms, giving a serene atmosphere to the overall composition.¹⁴⁶ The original plan for the painting had apparently grown from disparate ideas around the theme of ‘figures in early morning light’ and possibly images of the Trevi Fountain in Rome which he had recently visited with his wife.¹⁴⁷

Sketch after sketch was produced involving the re-positioning of figures and radical adjustments to the scale of the fountain. The sixth version however was settled upon knowing that ‘any further improvements could be made on the actual canvas.’¹⁴⁸ The archive has three related sketches (See Fig. 23) and a further three studies in watercolour or oil has been traced during the course of this research.¹⁴⁹ *The Fountain* like many of Sims paintings of this period had a distinct 18th century Rococo favour, reminiscent of the enchanted glades, grottoes and statuary of *fête galantes* by Jean-Honoré Fragonard (1732-1806) and Jean-Antoine Watteau (1684-1721).¹⁵⁰

Symptomatic of a more general taste for wistful and theatrical images, Watteau and Fragonard were undergoing revived interest after the opening of the Wallace Collection in 1900 and other private exhibitions such as *French 18th Century Painting* which was held at Duveen’s Gallery, Bond Street in 1906.¹⁵¹ Following this trend many *fête galantes* sketches and watercolours were produced at this period. Small in scale and often more spontaneous in application than his oils they evoked a stronger link with nature and to many they were a ‘welcome addition to his oeuvre’.¹⁵²

Several of Sims’ Rococo- inspired works, including *Romance* (c.1907) (See Fig.27) and *The Beautiful Has Fled* (1909) (See Fig. 28) featured in his second Leicester Galleries show in 1910. The exhibition was a success and he was widely heralded in the press as being ‘amongst the ablest and most individual members of the British School.’¹⁵³



Fig. 22: Titian: *Bacchus and Ariadne*, (1523-24) oil on canvas, National Gallery, London, acquisition no. 1522-3. © National Gallery London 2011.

Middle: Charles Sims: *Study for a Bacchanal*, (c.1906), black ink and graphite on paper, 200x 255mm. Sims archive GB3025-1-4-21.

Bottom: Charles Sims: *An Island Festival* (1907) oil on canvas, 1942 x 2981 mm. Art Gallery of New South Wales, Sydney, Australia: © Art Galley of New South Wales 2011.

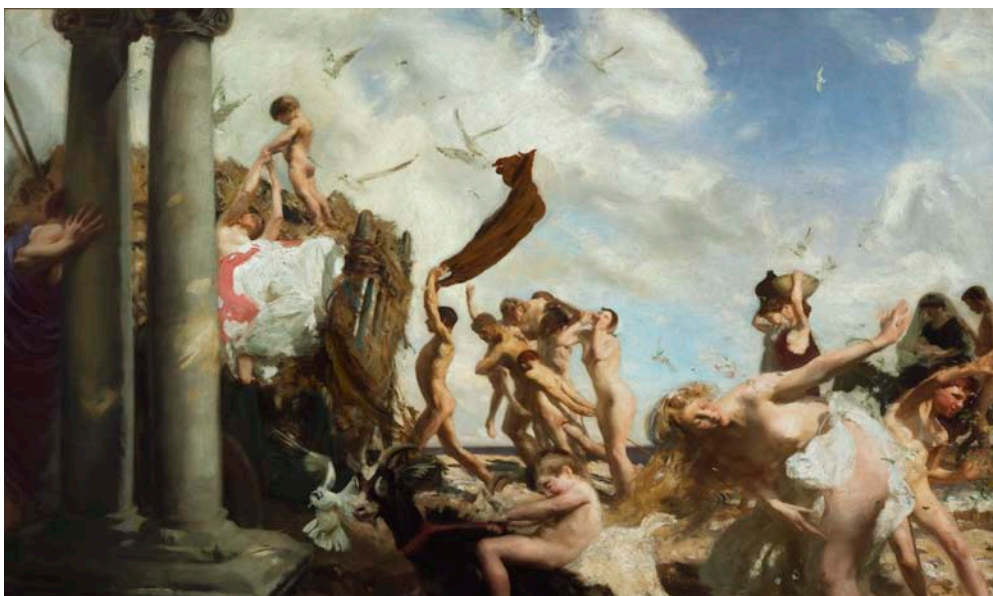




Fig. 23: Charles Sims: Top left: Early study for *The Fountain* in reverse (c.1908) brown ink applied with a brush with pencil under-drawing on wove paper 195 x 300mm: Top right: Early ink study on paper, used as a means of transferring the image onto another support possibly a print? 230 x 280mm. Sims archive GB3025-1-4-44: 1-4-28.

Middle: Charles Sims: Oil sketch on commercially primed canvas (during cleaning). 205 x 285mm, Sims archive GB3025-3-33.

Below: Charles Sims: *The Fountain*, oil on canvas, 1023 x 1278 mm, Tate Britain2011©.



1.5.3: 1910 -1914

Despite the widespread acceptance that followed the Leicester Galleries show and his election as Associate Royal Academician in 1908, Sims' career reached a crisis point. The acclaim he received proved to be more than a burden than an honour as the relative scrutiny of his work coincided with a phase of incoherent experimentation.¹⁵⁴

In his continued search for originality many of the works from this period, including *A Night-piece to Julia* (1909), *Legend* (1910) (see Fig. 26) and *The Shower* (1911) were confused and illegible and the general consensus was that Sims had 'stretched the imagination and tolerance of his audience past an acceptable point.'¹⁵⁵

It is at this stage that he began his departure from pagan bacchanalian themes towards imagery inspired by the Italian Primitives and the comparatively serene works of Pierre Puvis de Chavannes (1824-1898).

Sims' experiments with *quattrocento* techniques involved adopting a reductive style of painting more suited to symbolic and spiritual themes. This gave rise in 1912 to a series of enigmatic pastorals including *The Coming of Spring, Sweet of the Year* and *The Wood Beyond the World* (see Fig. 29) which was purchased by the Chantry Bequest for the Tate Gallery after its successful showing at the Royal Academy in the summer of 1912.

The Wood Beyond the World, arguably Sims' most famous painting, makes overt references to Botticelli's three graces in *Primavera* (c.1470) in its depiction of the Madonna and child,¹⁵⁶ yet the harmony of the figures within the open landscape and the simplistic handling of the forms also owe much to Puvis's serene allegorical and Arcadian mural designs.(See Fig.25).¹⁵⁷ Sims was by no means alone in his response to Puvis. Many young 20th century artists, particularly those who had studied in France, acknowledged his influence. Charles Conder (1866-1909) and Fredrick Cayley Robinson who had also studied at the Académie Julian, are a case in point.¹⁵⁸



Fig. 24: Charles Sims in his studio painting (c.1907). The photograph provides vital clues to the artists' materials and methods of working. He is shown in the early stages of painting the *Fountain* (1908) with feral rounded hog hair brushes. The roughly staples edges to the wooden strainer and the large roll of canvas hung on the back wall provides clear evidence that Sims often stretched his own canvasses. The photograph also provides clues in how Sims built-up his layers of oil paint in what appear to be light over dark: Black and white photograph extracted from the article 'Celebrities at Home' in *The World*, dated 1908, Sims Scrapbook. (See Appendix 4.2 for a full technical report on the *Fountain*).

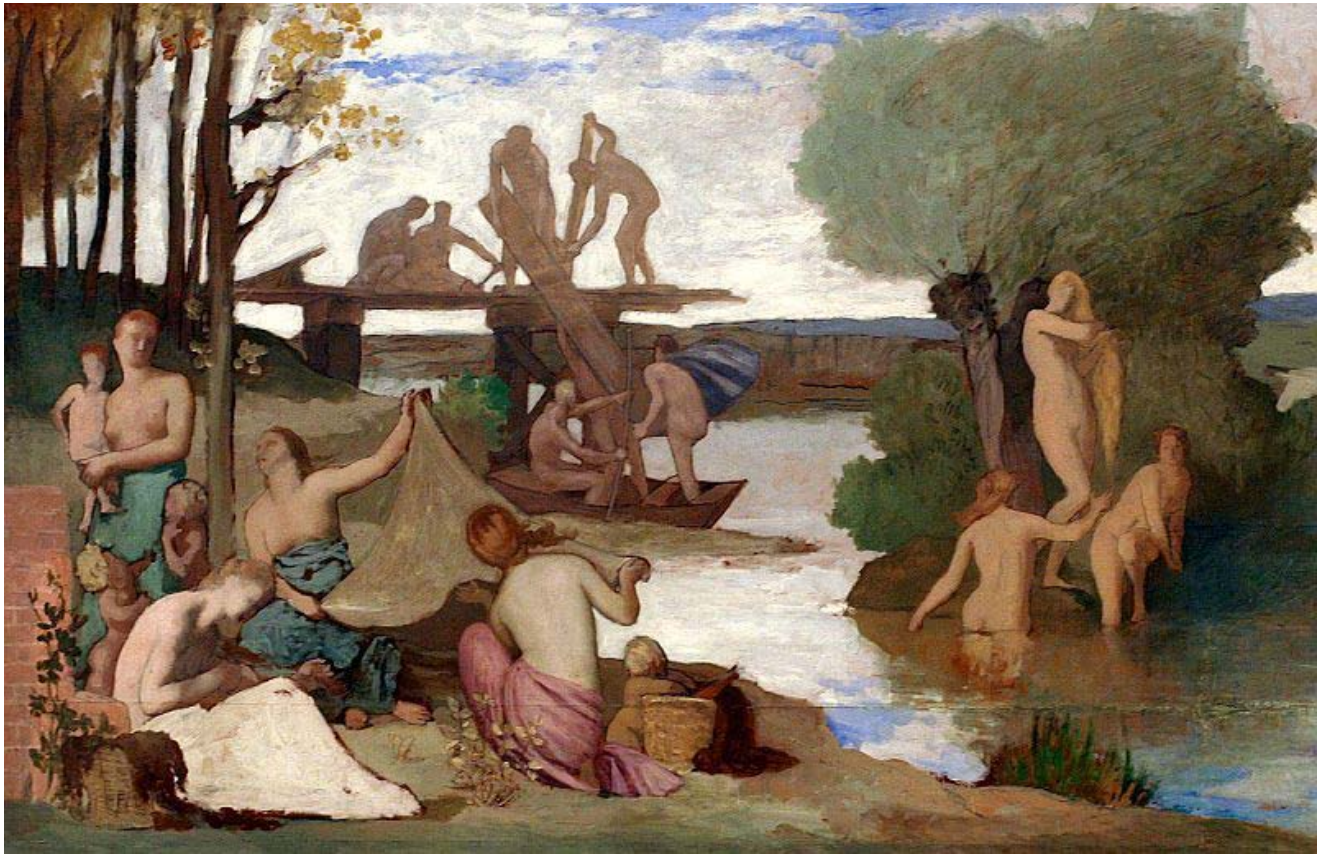


Fig. 25: Pierre Puvis de Chavannes: *The River* (c.1864), oil on paper laid down on canvas, 1290 x 2520mm, The Metropolitan Museum of Art, New York. Image ©Michael Weinberg *Artcyclopedia*.

The growing interest in Italian art owes much to the unprecedented output of certain Edwardian art historians, critics and connoisseurs, particularly Herbert Horne, Bernard Berenson¹⁵⁹ and Roger Fry whose strong technical interests in art was to have a profound effect on early 20th century scholarship and artistic practice. As a model for all painter-critics, Fry understood the value in maintaining continuity with European traditions of the past as an important step in the ‘plastic unity of contemporary art.’¹⁶⁰

Fry evolved an extraordinarily knowledgeable and sensitive awareness of technique, which made him much more than a conventional art theorist. He was a prolific writer and his first book on Bellini (1899) and those that closely followed brought Fry instant popular acclaim and plunged him into an arduous routine of lecturing and art criticism.¹⁶¹ Fry’s approach often neglected the historical and social context of art, in preference he focussed on the

immediate formal qualities of the painting and the special characteristics of the materials from which the work was made. Fry was also important in that he made current for Sims' generation earlier authoritative accounts, -in particular Eastlake - on the contrast between Florentine and Venetian methods.¹⁶² This led to more informed practice and in the case of Sims provided a platform in which to experiment.

The Florentine School was defined, at this period, by its adherence to pure egg tempera techniques and avoidance in using oil paint.¹⁶³ Onto a wooden panel and gesso ground colour, pure or mixed with white, was graduated with great subtlety through hatching and stippling and built up layer by layer over a detailed drawing with very fluid pigmented egg washes. *Terra verde* or green flesh under-painting and coloured shadow, never black but luminous and of a complementary colour, was also the norm.

In contrast, Eastlake summarised the Venetian process, which combined both egg and oil, as 'divided into the blotting of the masses, solid painting, sharp touching, scumbling, and glazing.'¹⁶⁴ He also concluded that their methods were 'rarely methodical' although in part mirrored the techniques of early Flemish painters in their preparation. He described the process:¹⁶⁵

In the Venetian method, though the composition was in a great measure and sometimes quite determined at first, alterations were admissible.' The darks were in most cases painted much lighter than they were ultimately to be, and white might be used in any part: although roughness in the shadows was avoided, solidity was not restricted to the lights. The ground was not often seen through any portion of the work. No part was finished at once, and, far from desiring to give a glossy surface while the picture was in progress, the contrary appearance was aimed at till the whole was completed. The vehicles, therefore, were thinner at first.¹⁶⁶

Where the majority of Venetians departed from Northern European techniques is in their use of local colour and coloured priming layers.¹⁶⁷ Flemish painters generally worked over white grounds and painted dark over light which in thin passages produced the distinctive warm

glow associated with this genre, whereas in contrast, the Venetians produced a balance between cold and warm hues by a system of scumbling and glazing, first over egg tempera then later, as in the works of Titian and Tintoretto with oils throughout, although the guiding principles of tempera were still in evidence.¹⁶⁸

Cool hues were achieved by passing white or lighter colours over darker passages of paint and delicate warm tones by applying dark oil glazes to light colours- similar in manner to those adopted by Sims.¹⁶⁹ Transparent glazes, pigmented or otherwise,¹⁷⁰ served to increase the depth, warmth and saturation but did not materially affect the hue of the pigment below, whereas white, not only increased its coolness but an actual change of tint took place.¹⁷¹ This, Eastlake maintained, was innovative and produced powerful and varied results hitherto previously unseen.¹⁷²

Another important development included scumbling with semi-opaque veils of white, particularly in areas of the body. Applied to an already light surface it produced pearly tints due to its increased light scattering qualities. The Venetians also abandoned all green and blue under-painting of the flesh in favour of a ‘carnation’ composed of red, black and white pigments which was strongly modelled and solidly painted.

The prevailing character of the School was the perfectly blended colour passages, local colour and soft reflective light which when combined gave a unique atmosphere and vibrancy to the work which some believed to be the result of some particular ‘lost emulsion and amber resin’ which helped fuse the colours and prevent rapid drying of the medium.¹⁷³

Sims too was often left perplexed when examining early Italian pictures at close quarters- something he did with great regularity at the National Gallery:

The question whether a picture of the fourteenth and fifteenth century is painted in tempera or oil must be left, in some cases, to the experts. Is the head of Antonello da Messina, for instance, in oil or tempera? The dress, and background, and hair, of 'Jacqueline de Bourgogne,' by Mabuse, are apparently tempera, yet the face has the smooth gradations only possible to oil. The deep red of the virgin's dress in the 'Madonna and Child with St George' (Memlinc) is of a quality difficult to obtain in tempera, though all the other parts of the picture seem to be painted in that medium. It is likely that the painters of that time, familiar as they were through centuries of practice with tempera painting, had the secret of emulsions of oil and egg, or other substances, which retarded drying and made gradation and smooth glazing easy.¹⁷⁴

Sims' intuition based on informed historical understanding of technique was largely correct but would not be confirmed with any certainty until much later in the twentieth century when more sophisticated media analysis, undertaken by eminent scientists, conservators and technical art historians, was performed and combined with the study of artists' notebooks, letters and existing recipes.¹⁷⁵ We now understand that a great many early Italian paintings from the 15th century, which include some previously classified as pure egg tempera, were in fact constructed from a combination of egg and oil mediums either applied separately for certain colours; used in consecutive layers, for example an egg based *imprimitura* over which oil was applied; or in the form of *tempera grassa* (fatty tempera) a particular type of oil in egg emulsion.¹⁷⁶

Although there is no known contemporary written source describing *tempera grassa* Dunkerton postulates that there is evidence to suggest oil was used in Florentine paintings as early as the late 1420s to modify traditional egg tempera techniques.¹⁷⁷ Although one of the most extensively studied periods in art history we still lack a credible account of the critical changes in technique which took place during the 15th century and in some ways the period remains as much a mystery as it did during Sims professional career.

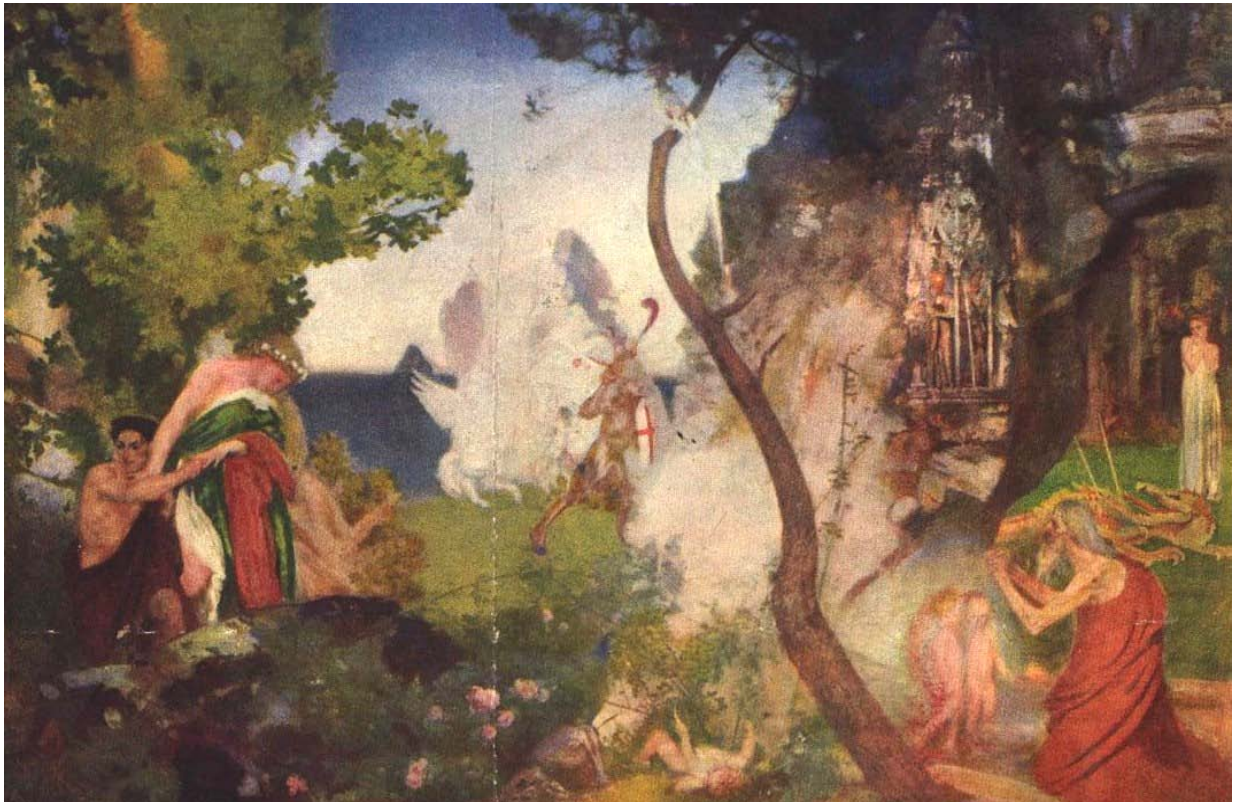


Fig. 26: Above, Charles Sims: *Legend* (1910) egg tempera and oil on canvas, 980 x 1295mm, Private owner, coloured lithographic reproduction from the archive GB3025-1-3-46, showing overt visual references to Uccello: Below: Paolo Uccello (1397-1475) : *Saint George and the Dragon* (c.1470), oil on canvas, , 5560x 7420mm. National Gallery London NG6294 ©NGL. This is an early Florentine example of oil on canvas.



Sims's technical and compositional references to both early Northern and Southern Italian paintings was not the only focus of his attention at this period.(See Fig.26 & 29).

Leading up to the First World War, Sims' formula of the open-landscape and the nude was used several times to produce a number of works, including *Spring Song* (1914) *Syrid and Pattatos* (1914), (See Figs.30 & 31) and *The Basket of Flowers* which was shown at the Academy in 1914.

References to William Blake's pared down aesthetic are now apparent along with his strong use of line and the overlaying or glazing of pure pigment in preference to pre-mixed colours.



Fig. 27: Charles Sims: *Romance (The Nightingales)* (c.1907), oil on canvas laid down on board, 496 x 584mm, private collection. The painting was exhibited at the RA in 1907 under the name *Romance* and at the Leicester Galleries in May 1910 under the name of *Nightingales*. It appears Sims on several occasions changed the names of his paintings perhaps in an attempt to re-exhibit and sell them to fresh audiences.



Fig. 28: Charles Sims: *The Beautiful Has Fled* (1909) egg tempera and oil on panel 400 x 508 mm. Private collection of Mrs. Henderson Sanders. This image of a shivering faun by a bleak English river is typical of Sims' interest in the intrusion of mythical figures into every-day scenes with an underlying wistfulness and melancholy. The painting was featured in his second Leicester Galleries show in 1910.

Similarities also extend to each artist's preferred choice of supports. Both painters used textured Whatman Turkey Mill or similar 'not' surfaced rag papers early in their careers yet in later years favoured hot-pressed smooth papers presumably for their ability to retain colour at the surface and produce a crisp line.¹⁷⁸

Elements of this new stimulus can be seen in his Diploma picture *Clio and the Children*¹⁷⁹ presented on his election as a Royal Academician in 1916. *Clio*, together with *La Cage aux Amours* (1914) and *the Little Archer* (1914) provide the viewer with a late glimpse of the halcyon scenes of nymphs and cherubs and the pre-war Sussex landscape that had been so inextricably linked with the artist's personal arcadia.



Fig. 29: Charles Sims: Above: *The Wood Beyond the World* (1912) egg tempera and oil on canvas, 1018mm x 1440 mm Tate Britain.

Middle: Detail of the 'Three Graces' 'inspired by Botticelli's *Primavera* c1470. © Tate 2011.

Below: Sandro Botticelli: *Primavera* (c.1482) egg tempera on panel, 203 x 314 cm. Uffizi, Florence.



Fig. 30: Charles Sims: Above, Study for *Syrid and Pattatos*, (c.1914) watercolour wash, brown ink applied with pen and graphite under-drawing on hot-pressed J. Greens wove paper, Sims archive, GB3025-1-4-42. Left: *Syrid and Pattatos* (1914) black and white photograph also from the archive of finished tempera and oil on canvass painting, private owner. The picture is one of several that Sims painted at this time on the theme of a standing figure holding up a basket of flowers against the sky. This motif appears in a smaller watercolour variant entitled *Summertime* (sold at Christies June 1987) and related sketch (Christies July 1988). A further study is in the Bury Art Gallery. Neither *Syrid* nor *Pattatos* are found in the standard classical dictionaries, and the title may be fanciful. It appears that Sims was not above such teasing. To confuse matters further, the picture is called *Syria and Pattatos* in *Picture Making*, but *Syrid* is certainly the reading in the R.A Catalogue dated 1915.

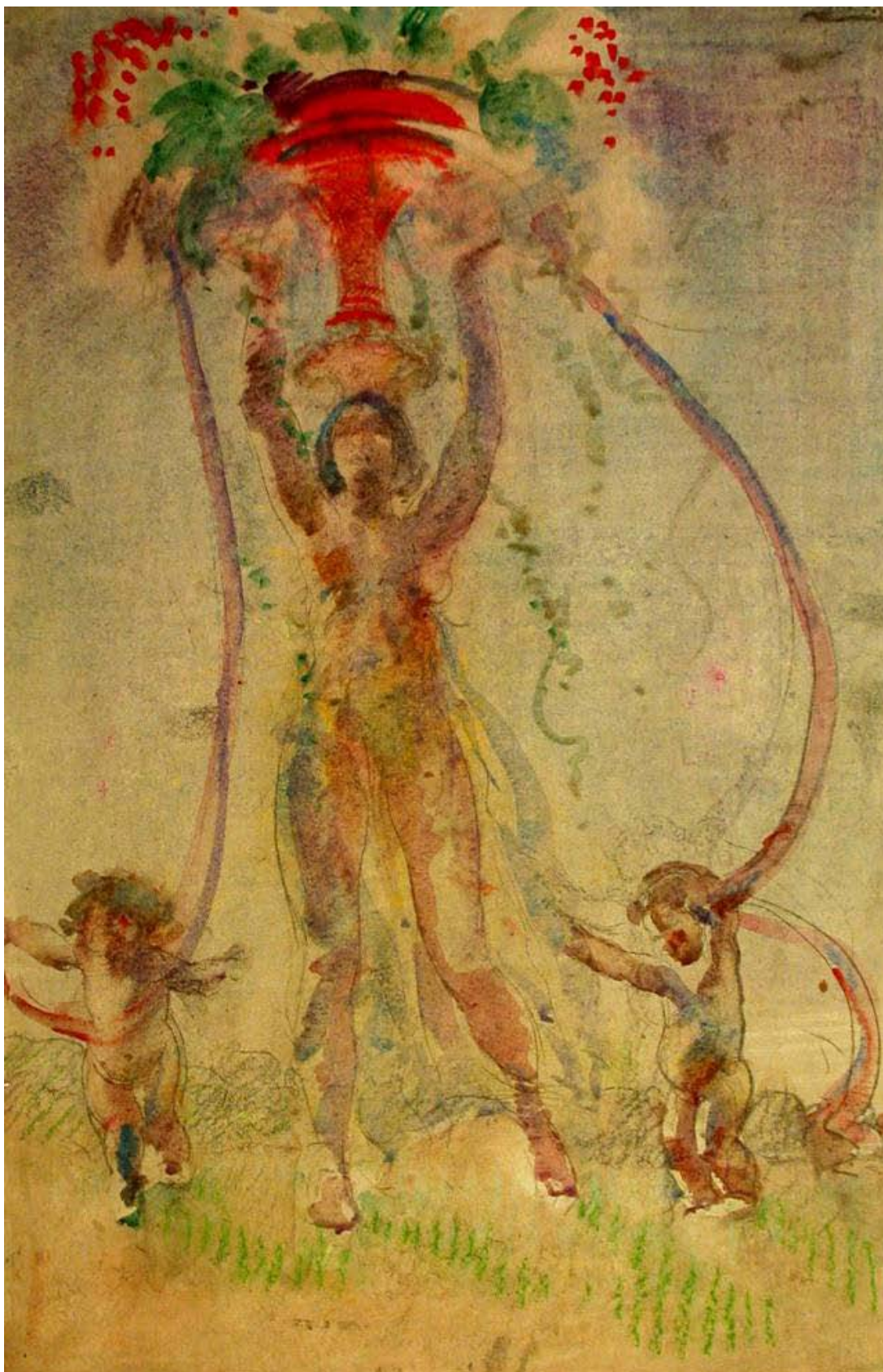


Fig. 31: Charles Sims: Study for *Syrid and Pattatos*, (1914) 500 x 420mm. watercolour, coloured chalk with graphite under-drawing on *hot- pressed* wove paper, Sims archive. GB3025 1-4-39. Showing the overlay or glazing of pure colours in preference to pre-mixed watercolour tones.

1.5.4: 1914-1919

At the outbreak of the War Sims' lost his eldest son in a freak accident on board, HMS Bulwark. He was sixteen years of age. The loss has often been cited as a turning point in Sims' career and a catalyst towards his later mental instability. Holmes however, whilst acknowledging the devastating blow this event had on the artist and his family, believed the death was only part of a chain of events that intensified the artist's search for a 'refuge from reality'. In 1915 he left Sussex and returned to London. At this point he began increasingly to produce introspective imagery with Christian and mystical themes.¹⁸⁰

In the challenge to express the experience of life during wartime without the more obvious depictions of physical devastation and mortality, Sims produced between 1914 and 1917 the series of tempera paintings *The Seven Sacraments of the Holy Church*.¹⁸¹ (See Appendix 13 for details of the series). Their extreme simplification of line and composition owes much to the decorative flatness of Giotto.¹⁸² Sims drew all the figures from memory, believing that in reducing elements of anatomy and perspective and avoiding the 'technical trickery' of modern reality painters, he could recapture something of the 'simple honesty of a primitive vision and avoid losing the essence of religious awe and spirituality'.¹⁸³ Although the *Sacraments* were a very personal response to the dehumanisation of war its religious and symbolic significance, based around the human rites of passage within the Christian church, depicted a more universal experience.

Sims did not escape entirely from recording the horrors of war. In early 1917 he was commissioned by Lord Rothermere to produce a painting for the Canadian War Memorial Committee.¹⁸⁴ *Sacrifice* (1917) was a complex image and combined the artists' recent sacred iconography with references to contemporary life, and depicts a Christ figure crucified against a split tableau of grieving family members and soldiers in action.¹⁸⁵ This very large work was again painted in Sims unique egg tempera technique, but certain areas were also

embellished in gold leaf, further increasing its formality and its links to early Italian religious panel¹⁸⁶

Sims' second official commission was in 1918, when he once again travelled to France, this time under the War Artists' Scheme.¹⁸⁷ During a harrowing time at the Front he made several oil sketches on small wooden panels, which fitted into the lid of his paint box. The panels or *pochards*, several of which are now housed in the archive, illustrate the utter desolation of the scene. Dabs of pale grey paint and abrupt scratches into the wet surface of the media with a graphite pencil capture the destruction and fractured landscape before him. (See Figs. 32 & 33). In his studio in London these studies were enlarged and used to construct *Arras: The Old German Front Line* 1916 (1919) now housed in the Imperial War Museum. Described as the most 'finely observed of all his landscapes',¹⁸⁸ the consequence of the scaling-up to a life-size format meant the painting lost much of its vitality and power to communicate the atmosphere and pathos of the original experience. (See Fig. 34).



Fig. 32: Charles Sims: *War study*, oil on cedar wooden panel (1918), 125 x 215mm, Sims archive GB3025-2-11.



Fig. 33: Charles Sims: *War study*, oil on wooden panel (1918). 125 x 215mm. The end of a pencil was used to score into the wet paint and black chalk used to delineate forms in both mid and foreground. Sims archive. GB3025-2-13



Fig. 34: Charles Sims: *The Old German Front Line at Arras* (1918) egg tempera on canvas, 1828 x 3175mm, Imperial War Museum, London. The painting depicts a view across a battle scarred landscape in northern France. In the foreground are the devastated remains of the old German front line, with its dugouts, trenches and shell craters in the white chalky soil. In stark contrast in the far distance is the untouched green fields and woodland of Northern France. The painting was commissioned by the British War Memorial Committee in 1918. © Imperial War Museum 2011.

Whilst Sims' was gathering material in France for *Arras* in November 1918 the First World War came to an end. In the words of his son he returned 'an altered man' whose 'spirit had been dealt a wound from which it died ten years later.'¹⁸⁹ As an antidote to the powerful realism of *Arras*, Sims' Academy entry for 1919 was the brightly fanciful *And the Fairies Ran Away With Their Clothes* which featured a mother and child bathing at the side of a riverbank whilst a group of fairies make off with their discarded clothes. By combining his once familiar impressionistic brush-strokes with recent studies taken from previous photographs of Agnes and Alan, the composition not only reflected a personal nostalgia for 'golden days' spent on Arran, but coincided with a general post-war interest in the supernatural and the symbolism of the English rural landscape.¹⁹⁰

1.5.5: 1920-1926

The last decade of Sims' life is marked by apparent acceptance and involvement in the artistic establishment. He had developed a substantial name for fashionable society portraiture, which was to rival William Orpen and John Singer Sargent, and he was elected Keeper of the Royal Academy Schools in 1920. His ambitions for the Academy and its teachings were improvement, reorganisation and modernisation.¹⁹¹ Paul Nash recorded that Sims' appointment meant that there was 'hope for England yet' in that he was 'the only Academician, without a white beard, who has interest and sympathy with modern work outside Burlington House.'¹⁹²

Sims began, with Council approval, by rejecting the existing teaching structure in favour of individual tuition and greater freedom in the use of the facilities.¹⁹³ This was in response to the rising number of mature students returning to the Schools after 1918 with several years of previous experience.¹⁹⁴ William Strang at the General Assembly of 5 December 1919



Fig. 35: Charles Sims: Studies, photographs and prints for *And the Fairies Ran Away with their Clothes* (1919): Top left: Photograph of Agnes Sims (c.1903): Top right, *Study of Agnes* (c.1919) oil on primed paper: Top middle left: *Study* (c.1919), oil on primed paper: Top middle right: Coloured reproduction of completed painting executed in oil and tempera on canvas, Lotherton Hall, Leeds City Art Galleries: Bottom middle left: Hand-coloured aquatint (c.1919): Bottom middle right: photograph of Alan Sims (c.1903): Bottom left. *Study of Alan Sims* for *And the Fairies...* (c.1919). Oil paint on primed paper, 281x 194mm. (See also Appendix 6 for technical report). All Sims archive, GB3025-1-3-18: - 4-64: 3-63: 3-21: 1-2

particularly supported the changes proposed by Sims 'believing it was 'the right course of action to take.' Sims' election and his proposed changes to the curriculum also coincided with general debates amongst the RA Council - headed by Sir Aston Webb - and Board of Education in providing a clear distinction between the Royal Academy Schools and The Royal College of Art which more closely followed State School principles. The outcome of the discussion was that the Royal Academy was free to develop independently and that only the best students from existing government schools should be sent to the Academy for further training.

Sims also instigated fundamental changes in the way students progressed throughout the Schools. For the first time, probationary students were personally supervised by the Keeper and the Lower School of Painting, which focused entirely on drawing from Antique casts, still life and drapery was discontinued in favour of direct entry into the Life School.¹⁹⁵ In making these changes Sims expressed the desire to make the Academy into 'a school of research and experiment for which it has advantages not to be found elsewhere.'¹⁹⁶

The most significant of Sims' reforms however, was to engage visiting lecturers for their 'importance as artists rather than for their official standing.'¹⁹⁷ This included ex-Slade students such as William Nicholson (1872-1946) William Orpen and, most controversially, Augustus John.

It was inevitable that Sims' own personality and preferences as Keeper and Master of the Painting School should influence the character of the institution at the time. But the extent to which he was personally responsible for other changes, for example the selection and hanging policies which allowed non-members and student work to be exhibited, is debatable.¹⁹⁸ This caused uproar amongst the Academicians for example Frank O. Salisbury of *The Times* wrote of the 1921 exhibition. 'Never in the history of British art has the Royal Academy opened its doors in more tragic circumstances than it does today...artists' of reputation and distinction,

who have continuously exhibited for 10, 20, or 40 years, have been ruthlessly thrown aside. Frequenters of the exhibition ... will be at a loss to account for the noticeable gaps of distinguished painters.’¹⁹⁹ Yet for others it signified an important change in direction. Frank Rutter’s *Sunday Times* review of the show was headed ‘Great Changes Visible this Year.’ Rutter however, attributed the improvements not necessarily to Sims but to the gradual infiltration of the Academy by previous NEAC exhibitors.²⁰⁰

Sims’ work for the Summer Exhibition of 1921 which continued to blend the ancient with the modern was a reflection of this new mood. *Romney Marsh* (1921) and *Wedgwood* (1921) (See Fig. 36), described by critic Frank Rutter as ‘delightfully decorative in its colour and design,’²⁰¹ represent a continuation of the classical compositions investigated in works such as the *Syrid and Pattatos* (1915), *The Little Archer* (1915) and *Anthea* (1917) and a link to *Epilogue* (1922) which was completed a year later. *Epilogue* like several of his other works listed above were reworked as prints largely aquatints, during the twenties when he had access to Burlington House facilities. (See Fig. 37).²⁰²

Sims applied aspects of the decorative aesthetic found in *Wedgwood and Epilogue* to the portrait *Countess of Rocksavage and her Son* (1922) – a major commission which cemented his reputation and secured his entrance into the higher echelons of Society. Hailed *Picture of the Year* the painting’s visible brushwork, high pitched colour scheme and strong design, was thoroughly modern and unlike anything he had produced before. (See Fig.38).

The success of the Countess’s portrait and the position Sims held within the Academy led on to his most prestigious commission, the portrait of King George V. The painting which was carefully planned around several sittings at Buckingham Palace took over a year to complete and was from the outset surrounded by much public attention and anticipation.



Fig. 36: Charles Sims: Top: Sketch for *Wedgwood*, (c.1921) brown ink applied with a brush and graphite, sketchbook. 4: Middle: Study for *Wedgwood*, egg tempera? on primed canvas, GB3025-1-3-65: Bottom left: Study in egg tempera? on primed canvas, Bury Museum and Art Gallery, Lancashire: Bottom right: Black and white archive photograph of completed painting (1921) tempera on canvas, 410 x 480mm, whereabouts unknown. ©Bury Museum and Art Gallery 2011.



Fig. 37: Charles Sims: The various states of the lithograph *Epilogue* (1922). Sims archive. The image is reworked from an earlier painting described by Christopher Newall as tempera on canvas measuring 298 x 245mm. The painting originally belonged to Sir Edmund Davis but was sold at a posthumous Christie's sale in 1939. (See Appendix 13 for more details)

Although it is assumed the King had consented to the overall concept of the work and had reviewed the final scaled-down study in oil,²⁰³ this much awaited ambitious life-size representation painted in a naturalistic and theatrical manner, was disapproved of by the King who ‘thought he looked too much like a ballet dancer’ and as a result was later destroyed.²⁰⁴ This was disastrous for Sims’ reputation and marked the beginning of a number of other failed public commissions, the most conspicuous of which included the prestigious mural decoration for St. Stephens’ Hall in the Palace of Westminster and the painting *The Introduction of Lady Astor to the Speaker of the House of Commons* completed in 1925.²⁰⁵

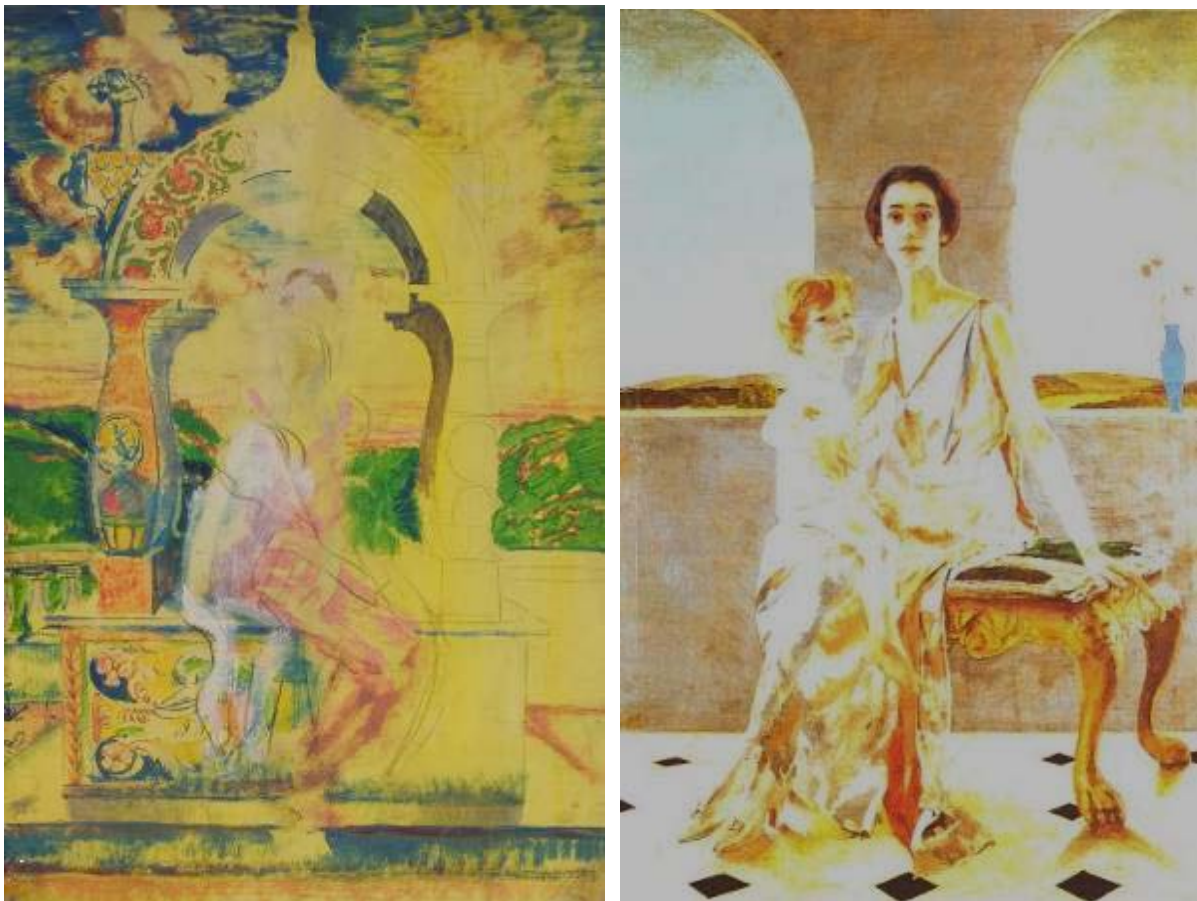


Fig. 38: Charles Sims: Left: *Study for The Countess of Rocksavage and her Son*, mixed media on paper, GB3025-1-4-71: Right: *The Countess of Rocksavage and her Son* (1922) tempera and oil on canvas, Cholmondeley Family Collection, photographic reproduction from Scrapbook, Sims archive. (See Appendix 3 for full technical description of the study).

In September 1925 Sims was invited to America to serve on the Jury of Award at the Carnegie Institute. His choice to spend a prolonged period there has been described as a retreat, or even a flight, from the continued controversy surrounding the George V portrait, his increasingly difficult relationship with the Council and general disenchantment in his role as Keeper of the Academy. According to Alan Sims his loss of interest in the Academy Schools was due to the election of Frank Dicksee as President at the end of 1924, but it is certain that his American success with portraiture and his exhibition at the Knoedler Galleries in New York was also responsible for his reluctance to return to London.²⁰⁶



Fig. 39: Charles Sims: Left: Study of the Royal Crown for *King George V* portrait (c.1924) watercolour and graphite on handmade wove paper, Sims archive GB3025/1/4/164: Right: *His Majesty King George V*, (1924) tempera on canvas, destroyed, photographic reproduction from scrapbook, Sims archive.

In October 1925 he had failed to return to the RA, and this had an impact on the students' progressions and examinations. A telegram was sent expressing anxiety and as a result he resigned his post. Ever more depressed and demoralised with fashionable society and his series of failed commissions, Sims relinquished his rooms in Burlington House in June 1926 and left his wife and children. At this point he began to sketch and plan for what would be his final series of paintings, the *Spirituals*, in which he 'attempted the creation of yet another idyll - this time not associated with the landscape, or even with Christianity – but now with the soul's escape from the failing body'.²⁰⁷

1.5.5: 1926-1928

Three weeks after his suicide on April 1st Sims' final series of paintings *The Spirituals* were shown in the 'Isolation Ward' of the Academy in May 1928.²⁰⁸ The paintings have been widely regarded as the artist's closest encounter with characteristic forms of *avant garde* painting and quite unlike anything he had exhibited before. The reaction against the works was immediate. For Frank Dicksee they were an 'aberration' a result of a 'violent change of mentality'²⁰⁹ yet for others, for example the influential critic P. G. Konody, they were a logical accumulation of a lifetime of experiment and experience.²¹⁰

This second view is supported by the many drawings and sketches in the archive stretching back several years which bear witness to the struggles he had in finding an appropriate language. Sims concluded that the best model would be 'modern, vigorous, thoughtful, and alive.' This called for a new approach to the application and range of pigments he used. He abandoned local colour for a deliberate jarring and intense palette and adopted the gestural marks characteristic of Expressionism. In contrast, the smooth bodies, strongly delineated by areas of saturated colour and minimal internal modelling, enhanced the transient quality of the forms.²¹¹



Fig. 40: Charles Sims: Left: *My Pain Beneath Your Sheltering Hand*, (1927): egg tempera on canvas, whereabouts unknown: Middle: *Man's Last Pretence of Consummation in Indifference*, 1927, tempera on canvas, whereabouts unknown: Right: *The Rebel Powers That Thee Array*, egg tempera on canvas, whereabouts unknown.



Fig. 41: Charles Sims: Left: *Behold I have Graven Thee on the Palm of My Hand*, (1927) egg tempera on canvas, whereabouts unknown: Middle: *Here Am I*, (1927), tempera on canvas, whereabouts unknown: Right: *My Pain Beneath Your Sheltering Hand*, egg tempera on canvas, whereabouts unknown.

Sims was aware that he was risking much by attempting to break new ground. The controversy lay not in or of the paintings themselves but rather in who they were by and where they were shown. To Sims the *Spirituals* were the peak of his achievement and were reflected the broader artistic trends of his age. (See Figs. 40, 41 & 42).

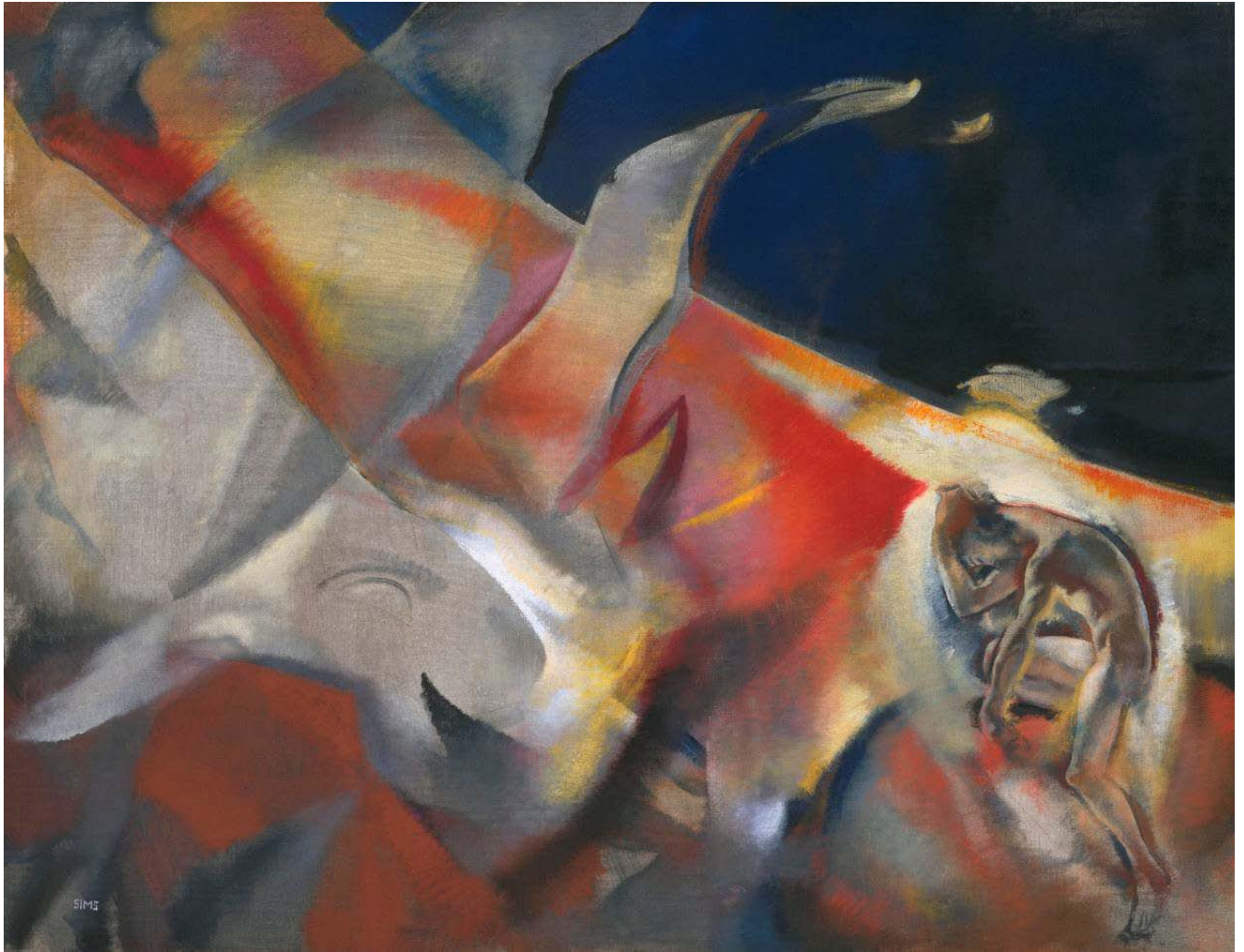


Fig. 42: Charles Sims: *I Am the Abyss and I Am Light* (1928) egg tempera on canvas, Tate Britain, 711 x 914mm. © Tate 2011.(See also Chapter 4 and Appendix 4.8 for more details).

¹ Collections include: Tate Britain, Durban Art Gallery, South Africa, National Gallery of Australia and New Zealand.

² Corbett 1997:200.

³ Reynolds' techniques often led to paint and colour loss, even in his own lifetime. (Eastlake 1847:Vol. 11:207: Jones 1999:62-5.)

⁴ Developments in the analysis of artists' materials, by microscopy and wet chemical analysis, also contributed to knowledge.

⁵ Mrs Mary Philadelphia Merrifield the first British author to translate Cennini. (See Chapter 4).

⁶ Sir Charles Lock Eastlake (1793 -1865) trained as a painter with Prout and Haydon at the RA Schools. He became President of the Royal Academy and Director of the National Gallery in 1855 where he instigated a systematic programme of removing discoloured gallery varnishes from a series of old master paintings which, despite their improvement, brought him into public conflict. (Gordon 1981:24) He also wrote a seminal work on 14th –16th century artists' techniques entitled *Materials for a History of Oil Painting* reprinted by Dover in 1960 under new title *Methods and Materials of Painting of the Great Schools and Masters* Vol. 1 & 2. (Eastlake 1847).

⁷ Lady Christiana Jane Herringham was also noted in 1903 for her part in establishing the National Art Collections Fund to preserve Britain's artistic heritage. A talented artist and copyist of Old Masters, she dedicated herself to the revival of tempera painting, translating Cennino Cennini's 15th-century treatise *Il libro dell'art* in 1899. (See also Chapter 4).

⁸ Sims' father-in-law James MacWhirter wrote a practical art manual (1899) which was advertised in the *Royal Academy Pictures* (Cassell and Company, London 1900). The caption read 'Mr. MacWhirter R.A is without doubt, one of the eminent living painters of landscape. The book he has prepared is an exposition of his methods of study and work, illustrated by most beautiful examples of his paintings in water-colour. It will probably meet with a very wide appreciation, for not only will it be most helpful to students, but the charm of its reproductions will commend it to all lovers of art'.

⁹ Carlyle 2001:15.

¹⁰ For example, Sir Arthur Church (1834-1915), John Scott Taylor and H.C. Standage who wrote four influential artists' handbooks between 1883-1907 derive most of their information directly from Field.(Carlyle 2001:13,14, 17).

¹¹ Edward J. Poynter P.R.A (1836-1919) was a leading figure in the late 19th and early 20th centuries, and director of the National Art Training School, South Kensington, during Sims' period of attendance. He was also Principal of the Academy (1896-1918) during Sims' studies, subsequent election to A.R.A (1911) and R.A in 1915. Later he became Director of the National Gallery and was one of the founder members of the St John's Wood Clique along with Herbert Dicksee (1862-1942) and John William Waterhouse (1849-1917) (See Bell & Newnes 1905). Poynter's Slade lectures on the value of art prizes were published. (See Poynter 1885 and Chapter 2).

¹² William Jabez Muckley (1837- 1905), member of the Society of British Artists, studied in Birmingham, London and Paris, exhibited widely 1858-1904 and taught in the Government schools at Wolverhampton and Manchester, later becoming a Principal. He wrote several technical manuals but the *Handbook for Painters* is his most well-known, four editions being printed 1880-1893. The last edition was the only one to be revised and included additional information on the permanency of pigment hues and tints. (Carlyle 2001:314; Muckley (1880): Wood (1978).

¹³ According to Carlyle 2001:16,314, Muckley acknowledged as important sources in the preparation of his book: Field, Cennini, Bouvier, Merimée and Tingry as well as some of the 'best chemists in the country.' He also assured the reader that most of the information contained in the book came from his own personal investigation, experimentation and practice.

¹⁴ Other approved textbooks included Tyrwhitt 1868, regularly presented as a prize to students attending the South Kensington Schools 1869-1900. (Carlyle 2001:328).

¹⁵ Sir Arthur Church (1834-1915) was widely acknowledged as an authority on artists' techniques and his book *The Chemistry of Paints and Painting* is often referred to in other manuals as a reliable source. Four editions were produced 1890-1915 and the later editions include additions by A.P. Laurie and J. Scott Taylor. It explains the chemical and physical characteristics of materials and their application, and closely parallels Field's *Chromatography* of 1835 yet incorporates current knowledge, with chapters on oil, watercolour and fresco. Church claimed that most was based on his R.A lectures from 1880. Willoughby (1983:1) noted that Church also assisted Roberson in the preparation of some products, and developed his own medium 'Church's Paraffin-Copal Medium'. He also advised other artists materials use, and regularly carried out analysis of paint samples. Sims' Studio Diary refers to Church and his advice given on using and preparing artist materials for example on the 16 January 1909 he wrote: 'Church says it is advisable to size panels even for tempera, the oil into yolk of egg may discolour the white ground.' (See also Chapter 4 on Church and his influence on contemporary practice).

¹⁶ Spielman (1890).

¹⁷ These letters 1880-1895 are in the Royal Academy Library, (LE1/44 cat). They discuss a variety of materials relevant to Sims' practice including Roberson's Medium, poppy oil, copal varnish /medium and an early (1889) British reference to egg tempera (referred to as 'distemper') which Leighton received from a friend in Italy described as the 'workman artist' Mariani. The letters also refer to Arthur P. Laurie and Scott Taylor, well-known chemists and authors of handbooks, and various colourmen including Roberson and Winsor & Newton.

¹⁸ Stevenson (1912):14.

¹⁹ For example the importance of preparing a ground, correct proportions of oil to pigment and methods of applying varnish. Leighton remained a strong influence on technique at the R.A. (See Christopher Newall).

²⁰ Konody 1921:907.

²¹ Baldry 1907:90-91.

²² *The Guardian*, October 1908: Press Cutting Book, Sims archive.

²³ *The Times*, 23 April 1910, Tate Britain archives.

²⁴ *New York Herald*, undated, 1908: Press Cutting Book, Sims archive.

²⁵ This predominantly silvery grey palette is termed 'blond' by certain art historians, for example by Kenneth McConkey in *Impressionism in Britain* (1995) and discussed in personal conversation with Anna Gray, Curator National Gallery of Australia, July 2006. Sims' use of lead white and zinc oxide pigments used in the mixing of homogeneous grey palettes are discussed in Chapter 4.

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- ²⁶ See Appendix 4.2: (Technical case study) and list of Sims oeuvre for further details and images.
- ²⁷ *Pall Mall*, undated c1908: Press Cutting Book, Sims archive.
- ²⁸ *The Nation* 1908: Press Cutting Book, Sims archive.
- ²⁹ Roger Fry's influential Post-Impressionist exhibitions in 1910-11 and 1912 brought some of the best European works to London for the first time including Matisse, Gauguin, Van Gogh and Cézanne. The raw, unfinished and colourful paintings had a huge impression on many painters of the period particularly the Camden Town Group of artists (See Hackney 2011) –who were already acquainted with many of the works before Fry's shows. Sims, who undoubtedly attended both exhibitions, discusses the 'splendid and interesting' results of Cézanne's 'coarse paint and summary colouring.' (Sims1934:19, 48). Sims was also influenced by Augustus John 'imaginative' and economic use of 'exceedingly bright and strong' colours that dominated gallery walls. (Sims' Studio Diary March 23:1909).
- ³⁰ In addition to Augustus John, Sims' contemporary influences included Pierre Puvis de Chavannes (1824-1898), Walter Sickert (1860-1942) and William Orpen (1878-1931).
- ³¹ Tate Britain archive, April 1910.
- ³² Baldry 1907:91.
- ³³ It is recorded in Agnes Sims' Social Diary from 1896-1914 that Sims began teaching at the R.A Schools in 1909, presumably in the role as Visitor.
- ³⁴ Sims (1934): Holmes (1908).
- ³⁵ It is highly likely that Sims would have known C.J. Holmes (1868-1936) personally as he was a prolific writer, editor of the *Burlington Magazine* (1903-9), Slade Professor of Fine Art at the University of Oxford during Sims' tenure as Keeper at the RA Schools, and Director of both the National Portrait Gallery and National Gallery, a post he reluctantly accepted in 1916. He was also a successful landscape painter and watercolourist whose simple linear style owes much to the influence of Japanese *Ukiyo-e* prints- a subject he had widely researched and disseminated in *The Dome* and *Athenaeum*. Holmes' influential book *Notes on the Science of Picture Making* (1908) not only offered technical and practical advice to painters but also discussed the need for a unified set of criteria with which to judge good art and by doing so aid the appreciation of new art styles. His theory was based on four distinct characteristics: *unity, repose, vitality and infinity*. 'Infinity' - which he defined as a means of 'redeeming a painting from shallowness' - might be suggested by 'carefully gradating colour' or by manipulating a painting's 'spacing, tone, colour and line.' Sims mirrors this idea when he wrote (1934:63-64) 'infinity is implied by gradation, a progress of one colour, or plane, through a series of conditions.' (Holmes 1908:34).
- ³⁶ Konody 1921:907.
- ³⁷ Ibid.
- ³⁸ During the 1970s it appears that attempts were made at the National Gallery of New South Wales to remove this coating, following moisture damage and /or distinct signs of deterioration. The work has recently been conserved and is now on permanent display. (See Appendix 4.1 and Speed1928:29:50).
- ³⁹ In an attempt to correct his disability he was relocated to Margate on the Kent coast and endured a series of painful treatments involving many physical manipulations and his right leg clamped in iron up to his waist. When the cast was removed remains unclear but Alan Sims implied (1934:87-89) that a good portion of his father's childhood was spent in this contraption.
- ⁴⁰ Sims 1934:90. Sims' depiction of physical perfection and beauty and his general abhorrence of disfigurement and bodily suffering was an enduring aspect of his work.
- ⁴¹ Sims 1934:87.
- ⁴² Ibid:91. Although there are many drawings in the archive from his pre-Academy days unfortunately this includes only two watercolours. We therefore have only his son's account of their description.
- ⁴³ Sims gladly left school as it is recorded (Sims 1934:95) that he had 'learnt little and suffered much on account of his lameness'.
- ⁴⁴ Article in *The World* 1906:906-907, originator unknown, Press Cutting book, Sims archive: (See also Sims 1934: 96). Birkett Forster *English Landscapes* appears to be a popular domestic choice in the late 19th century. Frederick Brown, Professor at the Slade School of Art lists this and various other books on watercolour painting as one of his earliest encounters with art. (Brown 1930:149)
- ⁴⁵ Sims 1934:96.
- ⁴⁶ Ibid. Verdigris was a surprising choice in watercolour for the period as sources generally agreed on the pigment's propensity to alter in the presence of atmospheric moisture, endanger other colours on account of its acidity, react to pollutants and blacken on contact with sulphur-bearing pigments. Fortunately for Sims, it was often substituted, see Townsend *et al.* 1995. Mayer (1969:42) reported that it became obsolete during the 19th century. It was however listed in powder form in Reeves' catalogues as late as 1892.
- ⁴⁷ The 'Art Society' Alan Sims refers to is likely to be the Old Watercolour Society renamed the Royal Society of Painters in Watercolours in the mid 19th century. (Sims1934:96).

⁴⁸ Also referred to as the National Art Training School and then in the early 20th century as the Royal College of Art.

⁴⁹ Sims 1934:96.

⁵⁰ The changing artistic climate and the popularity of the atelier meant that by the 1890s some students were rejected. This included Henri Matisse who was denied entry in 1892. Therefore Sims must have shown considerable aptitude to have been accepted in 1891. (Holmes 2005:27).

⁵¹ The return visit to Paris also helped to perfect his written and spoken French, and he often chose to write in his diaries in French. See Reporters Notebook GB3025/4/17.

⁵² This new drawing skill was rapidly put into direct use when Sims was introduced to the editor of *La Vie Modern* 'a small artistic periodical of limited circulation and spasmodic appearance but still of some repute in that it encouraged talented art students to offer their drawings for little or no pay as a first step to fame.' The connection with the paper gave Sims unique behind-the-scenes access to theatres, concerts and other entertainment venues where he produced a number of sketches in pen and for the magazine. (Konody 1908:467).

⁵³ The Slade's approaches to teaching, particularly the art of drawing, differed significantly from that of the Royal Academy which Sims was later to experience (See also Chapter 2).

⁵⁴ Hartrick 1939:11; Farmer (2000) claimed that by the 1880 the figure had exceeded 600.

⁵⁵ There were cases when students attended the Académie Julian for the sole purpose of preparing for the rigorous École des Beaux-Arts entrance examinations or to prepare for the *Prix de Rome*: Although fees were charged, gifted students who were unable to pay were admitted at minimal expense or free and received both moral support and encouragement from Julian who followed the work and progress of each student. (See *L'Académie Julian* prospectus, March 1907, Bibliotech Nationale, Paris, J050038).

⁵⁶ The duration of study at Julian's was typically one year in comparison with a minimum of three years at R.A and the École des Beaux- Arts.

⁵⁷ Sir William Rothenstein was a painter, illustrator and art critic, who studied at the Académie Julian in the 1890s and later at the Slade under Legros. Between 1920 -1935 he became Principal of the R.A schools. Rothenstein wrote several influential books including *Men and Memories* and *English Portrait Painters* and one of his most notable commissions along with Charles Sims, George Clausen, Vivian Forbes, A.K Lawrence, Colin Gill and Thomas Monnington was to paint a mural decoration for St. Stephen's Hall in the Palace of Westminster, completed in 1927.

⁵⁸ Holmes 2002: 190: Interesting parallels can be drawn with Sims and Cayley Robinson, for training, interests in teaching and experimental egg tempera techniques. Robinson attended the Royal Academy in 1885, in 1891 spent three years in the Académie Julian, was a member of the NEAC from 1912, held a Professorship at Glasgow School of Art 1914-1924, and his membership of the Tempera Society connected him with the Birmingham Group of Painters and Craftsman. He exhibited at the R.A from 1895, became R.W.S in 1918 and A.R.A in 1921 during Sims' Keepership. He is best known for his decorative, symbolic compositions of females in interiors, water scenes and the four murals, *Acts of Mercy*, which he completed in 1920 for the Royal Middlesex Hospital. Robinson has also been neglected in the context of early 20th-century British art.

⁵⁹ Benjamin Constant began teaching at the Académie Julian c.1900 and was a pupil of Jules Lefebvre, who taught Marcel Baschet who later taught Sims when he returned to Paris in 1903. Baschet's *atelier* was at the historic location of Passage des Panoramas. (Fehrer 1984:214).

⁶⁰ Along with Lefebvre and Constant, earlier professors at the School included Robert Fleury, Jean-Paul Laurens, Francois Falmeng and William Adolphe Bouguereau (1825-1905). Later the professors were recruited from those who had studied at Julian's and they included Doucet, Baschet and Henri Guinier.

⁶¹ There were many studios situated in and around the centre of Paris. 48 Fbg. St Denis received 50 male students around 1880 and was directed by Lefebvre and Boulanger. (Dow 1984:54).

⁶² Regular competitions with cash prizes were held for drawings and paintings, and private donors also provided funds to support certain awards, for example the director of the Arts Academy of Chicago, M. Francis Smith, established a prize for the best American drawing. (Fehrer 1984:212).

⁶³ *L'Académie Julian* prospectus, April 1914, Paris, Bibliotech Nationale, J050038.

⁶⁴ Fehrer 1984:213.

⁶⁵ Rothenstein 1931, 42-43. (See Chapter 2 for information on Ingres paper).

⁶⁶ Cole 1977:113.

⁶⁷ Fehrer (1984:210) records Gabriel Ferriers' words of 1902 'Il tient à respecter les méthodes de chacun et ne vise qu'à faire naître dans l'âme des jeunes artistes L'amour de la nature.'

⁶⁸ Holmes 1908:56.

⁶⁹ Speed 1928-29:47.

⁷⁰ Harold Speed R.A (1872-1957) first met Sims at the age of 17 whilst studying at the South Kensington Schools, and they remained friends for over 30 years. Speed is believed to have corrected Sims' Academy admissions drawing before submitting a drawing he completed at the British Museum (See Speed 1906:906-7). Speed is described as a figurative painter mainly working in oils and watercolours. He studied at the R.A from 1891-1896 where in 1893 he won the converted Gold Medal and Travelling Scholarship. In 1896 he was elected member of the Royal Society of Portrait Painters and had his first one man show at the Leicester Galleries in 1907 one year after Sims. In 1913 he published *The Practice and Science of Drawing*, Seeley, Service & Co. Ltd., London a scholarly study into academic and conventional drawing practices and the distinctions between line and mass drawing techniques. The underlying theoretical and practical advice given in representing form parallels much of the Slade's approach.

⁷¹ The RA was the first institution to provide professional training for artists in Britain through its Schools. The programme of formal training was originally modeled upon the French *Académie de peinture et de sculpture* founded by Louis XIV in 1648, and was shaped by the precepts laid down by Sir Joshua Reynolds. In his fifteen Discourses delivered to pupils in the Schools between 1769 and 1790, Reynolds stressed the importance of copying the Old Masters and drawing from casts after the Antique and from the life model. He argued that such training would form artists capable of creating works of high moral and artistic worth. Professorial chairs were founded in Chemistry, Anatomy, Ancient History and Ancient Literature, the latter two being held initially by Samuel Johnson and Oliver Goldsmith.

⁷² The Landseer Scholarship provided one gifted student per year with an annual income of £40 for two years. Each student was considered only once for the award during the three year course. The selection panel would have involved the Keeper, Philip Calderon and members of the Committee which, in 1894, included Sir Frank Dicksee and Frederick Leighton.

⁷³ Philip Calderon was a prominent Academician and close friend of Frederick Leighton and John Everett Millais, whom he succeeded as Keeper of the RA Schools in 1887 completing his term in 1898. Generally regarded highly for his encouragement to students, he was a strict disciplinarian and there are other recorded instances where students were expelled for trivial matters. For example on 16 June 1896 Calderon suspended a student found guilty of 'gross misbehaviour' for kissing one of the female models in the Schools. (See R.A *Council Minutes* of 11 January 1894 to 12 December 1899 vol. 1, RA/PC/1/20, Royal Academy of Arts Collections Archive).

⁷⁴ To the huge delight of a large audience and the discomfort of distinguished Academicians in the front row, the revue was called *Virginibus Puerisque in Arte by a Mutilated Hermes*, in reference to Sims' own lameness. The set was decorated by caricatures of many of the popular Academy paintings, and included a picture of a toy sheep on a green board by 'Kidney Souper'. (See Speed 1928-29:47 and Sims' Scrapbook for the program revue dated 29 and 31 May 1894).

⁷⁵ The first oil painting he submitted was *Joseph Interpreting Pharaoh's Dream*. (See Speed 1928-9:48).

⁷⁶ The marriage broke down in the 1920s over a public affair with Mrs. Jeudwine.

⁷⁷ Conversations with Mark Pomeroy, Royal Academy Archivist, December 2008 and January 2009. Also in Cowdell 1980. The British academic system mirrored much of the French system, on which Callen 1982 is an excellent source.

⁷⁸ Callen 2000:10-18.

⁷⁹ Sims makes repeated reference to cadmium yellow in his notebooks and also lists mineral violet and ruby madder.

⁸⁰ C.J. Holmes also stressed the importance of limiting colours. Of Holmes' four pictorial qualities, which included *vitality*, *unity*, *repose* and *infinity* all except *vitality* were believed to be adversely affected by over-use of colour. (Holmes 1908:30-35).

⁸¹ Sims 1934:14.

⁸² Artists would have been aware at this period that if the bulk of the canvas was painted in lean layers of paint it would resist future cracking and shrinking: French terms were regularly adopted during the period, particularly by artists' who had studied abroad. Sims who was fluent in French was no exception. The term *sauce* in the meaning suggested in the text appears in his Studio Diary c.1907.

⁸³ Callen 1982:12-13.

⁸⁴ A fan-shaped sable blending brush was often used for this purpose but was scorned by writers in a number of technical treatises as being gimmicky and facile. (Callen 1982:12). Sims preferred a traditional sable for blending edges - a technique of Gainsborough which he admired. (Sims 1934:12).

⁸⁵ Also referred to as *retouching* or *touches*.

⁸⁶ Sims 1934:75.

⁸⁷ Modern machine-ground colours made transparent dark effects more difficult to achieve, so opaque darks later enriched with transparent glazes were introduced. In contrast, Manet was believed to be the first modern

painter to exploit opaque darks during the 1860s, a technique rapidly adopted by the Impressionists and by Sims in the decades beyond.

⁸⁸ Sims 1934:75.

⁸⁹ Monochrome under-painting was also a substantial part of Sims' later hybrid egg tempera-oil technique. See Chapter 4.

⁹⁰ Sims also wrote that 'there can be no better colour for under-painting than brown.' (Sims1934:13).

⁹¹ A form of *grisaille* under-painting (essentially the application of two colours) was a technique developed by Walter Sickert who believed, incorrectly, that it was common practice of the old masters. Sickert referred to his *grisaille* technique as *camaieu*, and used a mix of cobalt blue and white to suggest the highlights and three strengths of Indian red and white to suggest the shadows. Unlike the traditional *ébauche* which involved diluting one tone of colour with turpentine, Sickert scumbled on thin layers of undiluted paint one upon the other until a thick, smooth, porous surface was achieved. Due to the low key of the colours from the copious additions of white, the *camaieu* strongly resembled an elaborate oil ground. Sickert believed the technique substantially improved his paint handling, increased luminosity and absorbency and facilitated the application of fatter, semi-opaque patches of bright colour - a key feature of his style. Sickert was an influential teacher and critic and his technique was much copied in art schools before the Second World War. (Baron 1973:134-35 and Hackney, 1999:120-125).

⁹² Attendance was carefully monitored and recorded in the annual reports. Although the lectures were held at the unpopular time of 8-9pm, attendance figures remained relatively high. For example in 1893, 52 students attended the painting lectures, 51 for anatomy, 44 for chemistry and 49 for perspective drawing. By comparison the following year 49 students attended the lectures on painting, 33 on anatomy, 29 on chemistry and 39 on perspective. In 1894 the time was re-scheduled to 4-5pm. (See the *Royal Academy Annual Reports, Keepers' Reports*, 1894: 39-41 and 1995:27-39).

⁹³ The topics delivered remained relatively static from year to year although in 1893 Hodgson delivered two new lectures one of which was on Raphael and the developments of Italian Art from the 15th century. William Anderson F.R.C.S also provided lectures on the head and neck, trunk, and the upper and lower extremities of the body. (See the *Royal Academy Annual Reports, Keepers' Reports*, 1894:39-41 and 1995: 27-39).

⁹⁴ Described as such in the *Academy Annual Report* of 1894.

⁹⁵ During the early 20th century there were a growing number of controversial accounts of artists' and art administrators undertaking conservation work on public collections - some with disastrous consequences. Examples were Fry's work on Mantegna's *Triumphal Procession* at Hampton Court, which resulted in damage to the painted surface, and the systematic cleaning of National Gallery painting instigated by the Director C.J. Holmes. Church may have been reflecting upon this trend in his lectures. Unfortunately no original transcripts of Church's lectures are in the public domain.

⁹⁶ Carlyle 1914:3: Speed also reflected upon the difficulties in teaching continuity 'As the visitors are constantly changed, the less experienced students are puzzled by the different methods advocated, and flounder hopelessly for want of a definite system to work on: although for a student already in possession of a good grounding there is much to be said for the system, as contact with the different masters widens their outlook.' (Speed 1913:41).

⁹⁷ Waterhouse (1849- 1917 was a highly eclectic artist who developed a distinctive style in which classicism and romanticism, fantasy and reality were blended. He was less concerned with fine detail than any other of his more famous Victorian forebears, and some of his landscape passages are distinctly impressionistic in style. His colour palette was rich and influenced by Pre-Raphaelitism yet intentionally lacking in high finish.

Waterhouse's techniques may have influenced Sims during his training. The two became close friends and it is suggested that Sims in turn influenced Waterhouse's later palette. (Trippi 2000:84).

⁹⁸ After exhibiting at the R.A in 1897 and winning third prize at the Salon the painting was eventually purchased in 1900 by Luxembourg Museum in Paris after which it was moved to the Musée d'Orsay. Alan Sims also attributes Orchardson's influence to two other paintings by Sims - a portrait of his sister Kate (c.1895) and *The Vine* (1896). (Sims1934:101).

⁹⁹ Sargent's style at this period is characterised by the thick application of bright passages of opaque paint either applied 'wet into wet' or unblended. This is in direct contrast to the academic approach which involved applying premixed colours 'fat over lean.' (Ridge and Townsend 1999:96-101). Sargent's methods particularly impressed Sims who wrote: 'Simplicity of technique can be the source of great strength. For example, Sargent, when he devoted himself to colour, colour that was not realistic but bright beyond realism.' (Sims1934:11). Sargent was also known to use brown priming layers -a technique Sims was later to adopt in *The Wood Beyond the World* (1912). (See Appendix 4.3, technical case study for more details).

¹⁰⁰ Later Sims contrasted the modern practice of painting directly from nature, 'the method generally employed may be described as dark on light. The middle tone or local colour of the objects is laid in, and the higher light modelled into this: the form is then shaped with the half tones and full darks.' (Sims1934:35).

¹⁰¹ Most of the students' R.A work at this period was based on didactic historical or literary themes, as in *The Vine* which is believed to be based on Robert Herrick's erotic poem of the same name. (Holmes 2005:15 and Appendix 12 for further description and thumbnail images of *The Vine* and *What are these to you and me who deeply drink of wine?*).

¹⁰² Although both of these paintings were representative of the genre, the youthful hedonism and licentious depiction of the characters, many of which were based on studies of fellow students at the Academy and Agnes in fancy dress costume, was in conflict with late Victorian traditional values.

¹⁰³ This statement was based on an interview with Sims at Sandrook Cottage, Fittleworth in 1908. (*The World* 'Celebrities at Home,' originator unknown, 1908; Scrapbook, Sims archive): Reference to Lepage's use of colour can be found in Sims' Studio Diary for 12 June 1912: Holmes (2002:13) also wrote that Sims was influenced by Lepage's formula of combining mystical and supernatural themes in a naturalistic setting – a style particularly adopted in his 'constructed arcadias.'

¹⁰⁴ See Appendix 12, Sims' oeuvre for further descriptions and thumbnail images of *Sunshine*, *Summer Seas and Wind* and *Arran by the Sea*.

¹⁰⁵ Sims exploited the advantages of working from both photographs and drawings and there are instances where he used the same studies in different works. For example the squared- up photograph of Agnes in the archive (GB3025/1/3/14) was used in both *By the Arran Sea* and with minor alterations in *Sunshine and Wind*.

Photographs, Sims wrote in his *Studio Diary*, 23, that it 'saved time and highlighted tonal areas' whereas drawing by its very nature already 'sifted out and exaggerated valuable forms.' This method was not unusual, for example, carefully planned impressionist compositions worked up from drawings was also the preferred method of Philip Wilson Steer (1860-1942) and William McTaggart. (Holmes 2005: 48-49).

¹⁰⁶ For example Monet, Signac, Le Sidanier and Millet whose methods and imagery are discussed in Sims' notebooks. (Sims 1934:31, 33).

¹⁰⁷ Ibid: 21.

¹⁰⁸ Ibid: 36.

¹⁰⁹ The size of the thumb-box was given as 11 x 9 inches. Charles West, Sims' regular art supplier, was known to be an agent for Roberson. A box fitting Sims' description features in the c1900 catalogue. The size of the majority of the panels housed in the archive is 125x 215mm although there are a few larger examples measuring 200 x 290mm, 300 x 440mm and 350 x 250mm.

¹¹⁰ Sims makes frequent references to 'turps' [Turpentine *Pinus Sylvestris*] but no further details are provided. It is likely that he was referring to rectified or spirits of turpentine rather than oil or common turpentine which was regarded as inferior, being more viscous and less refined. Turpentine was frequently used to thin oil paint, clean palettes and brushes and as a component in various varnish and medium preparations. It was also recommended to hasten the drying of the colours. Church (1915:129) commented on rectified turpentine's efficacy as a drier and Field (1835:202) remarked on its ability to preserve light and bright pigments - a particular concern of many contemporary artists. Sims' reference (1934:33) to the 'lovely white sky' of Whistler's *Old Battersea Bridge*, painted in a medium composed of 50% turpentine and 50% linseed oil corresponds to his own technique, although he also recorded ratios of 2:1 turpentine and oil. Over-use of turpentine can result in an unsatisfactory matt surface which was to be avoided.

¹¹¹ Sims 1934:21-22: Most of the panels in the archive appear to be made from cedar wood characterised by its close grain and distinctly reddish hue.

¹¹² Sims described (1934:22), in his chapter on landscape painting, the distinction between the material qualities of painting 'dark on light' and 'light on dark' – the latter of which is based on far older methods of practice. 'In painting "dark on light" [which begins over a monochrome under-painting] all the light parts of a picture are put in to cover the canvas, and the half-tones and dark accents added. In painting "light on dark" the shapes and shadows are strongly drawn in colour or monochrome, and the lights put down or gradated into the shadows to form the half-tones.' Sims believed 'dark on light' offered certain advantages when sketching from nature where speed was important and the careful recording of tones was required. When working in the studio, however, particularly where 'weight and richness' was aimed for 'light on dark,' was also adopted.

¹¹³ Roberson's medium is a *megilp* which included copal varnish. (See Chapter 4 for further discussion).

¹¹⁴ Sims 1934:23.

¹¹⁵ Although it is likely that many of the panels are related to his visits to Arran, the ubiquitous reference to relatively small sections of the landscape makes dating and identification difficult. The Northumbria archive does however contain later examples dating to his time in the trenches during the closing years of the First World War and there is a letter in the Imperial War Museum archive dated 8.11.18 (File No 286/7) from A. Jockney (from the Ministry of Information) and Charles West, Sims' regular supplier, requesting one dozen work panels for painting..

¹¹⁶ Sickert used a wider selection of sizes when compared to Sims, although many listed by Baron (1973:138) were 125 x 215 mm, suggesting a common supplier. Wooden panels are listed in Roberson's catalogues. (See Appendix 15, Material database).

¹¹⁷ Although there is no direct evidence to suggest that Sims was inspired by Sickert's use of wooden panels, he would have seen them exhibited often, for examples at the Royal Society of British Artists and the Society of British Artists both in the late 1880s. It is also likely that Sims was more broadly familiar with Sickert's substantial technical influence at the time through many publications and associations with the New English Art Club. (Baron 1973:291-292).

¹¹⁸ Holmes (1908: 196-241) described three methods of painting in oils, including the *Transparent Method* - in which pigments are used thinly and their light reflecting qualities are derived from the luminous white ground below, citing the Pre-Raphaelites and Orchardson as exponents: The *Mixed Method* depended partly upon light reflecting from the ground and partly upon light reflecting from a solid body of pigment. He reported that this method had been in general use since the 16th century until the latter part of the 19th century where it was the main technique practiced in art schools. The *Opaque Method* - which depends entirely upon light reflecting from a solid body of pigment was a modern invention introduced by the Impressionists, Puvis de Chavannes and G. F. Watts: The shift away from transparent techniques - a method which signified academic tradition - towards a 'clean and solid mosaic of thick paint in light key' was a strong characteristic of many of the NEAC members and the Camden Town Group. Broken touches of colour in thick opaque paint was also referred to as *pastes* or *pâtes*. (Baron 1973:106 and Sickert in *The New Age*, 'The New English and Thereafter,' 2 June 1910).

¹¹⁹ There are two or three early references to technique at the front of Sims' Reporters Notebook and several dating around 1905, but detailed descriptions of his working methods recorded in his studio book do not start until 1909.

¹²⁰ Bomford *et al.* (1991:89) describe the three prevailing palettes or 'colour notions' that a 19th century painter could adopt. Firstly *chiaroscuro* which stressed form in light and shade rather than colour, secondly *peinture claire* in which the painting is suffused with a pale, luminous tonality, and thirdly, painting in pure colour in which forms are defined by colour relationships rather than by line or light and shade. The essence of Impressionism, and indeed much of Sims' work throughout this period and beyond, is a combination of the second and third.

¹²¹ Sims includes a chapter in *Picture Making* on the Impressionists (1934:15-17) and referred several times in his notebooks to Monet's and Millet's techniques.

¹²² The Impressionists often used white or cream colours for their grounds but there are examples where grey, buff, mauve and even brown were used. (Bomford *et al.* 1991:89). The colour significantly determined the final tonality of the whole painting.

¹²³ Ibid: 90: Sims in his Reporter's Notebook, c.1904 refers to Manet's technique of 'drawing shadows in black.'

¹²⁴ Sims' Studio Diary 27 July 1910.

¹²⁵ This is evidenced in the works of Monet and others which have been studied in detail. Brushstrokes in crisp layers below the surface of the paint suggest differing drying rates and periods of application and an indication that *wet in-wet* was not the only painting method employed by the Impressionists. (Bomford *et al.* 1991:92).

¹²⁶ Also described as the *Divisionist* technique.

¹²⁷ Ibid: 93.

¹²⁸ See Hackney (2011): Chevreul observed that small patches of pigment at a distance optically mix resulting in a loss of intensity.

¹²⁹ According to Callen (1982:107) the most common Impressionist pigments were lead white, chrome and cadmium yellow, yellow ochre, cobalt blue and ultramarine blue, vermilion, crimson lake, viridian and emerald green (a toxic copper aceto-arsenite compound). All the above pigments, except emerald green, have been identified in Sims' later paintings by Joyce Townsend. (See also Appendix 4 technical case studies). Reference to 'emerald oxide' appears in Sims' writings but according to Church (1890:173) this is a synonym for viridian, a hydrated sesquioxide of chromium patented by Guignet in 1838. The term 'emerald oxide of chromium' appears to have been used only by Winsor and Newton. From 1892 and by 1896 their name appears to have been changed to viridian. Viridian is quite different in hue from emerald green, being bluish in tone. It also has the advantages of being durable, transparent and non-toxic. (Carlyle 2001:493).

¹³⁰ Speed noted (Sims 1934:49) that shortly before Sims move to Fittleworth (c.1904-5) 'He did some genre subjects at Etaples, but told me this was too easy, just painting picturesque corners and picturesque peasants was too ready-made a method of picture making for his exuberant fancy.'

¹³¹ During the late 19th century the Leicester and Goupil Galleries (commercial) were refashioned from something resembling an antiquarian bookseller into an establishment approaching that of a modern gallery. By promoting monograph and retrospective exhibitions they served to canonise artists, and substantially helped develop commissions and other profitable links with the market place. They also offered restoration, frame-making, mounting and shipping services to artists. The Leicester Galleries run by Ernest Brown and Phillips,

situated in Leicester Square, usually held new exhibitions every month. A season ticket could be bought which in 1910 cost a five shillings. Usually two exhibitions ran concurrently, in the Halford room and the more impressive Reynolds room. Both of Sims' highly successful one-man shows were exhibited in the Reynolds room. It is recorded in the archive catalogue of his first show that of the 54 watercolours, sketches and oils he exhibited, 31 were sold at an average price of £30-£50. (See Appendix 16 Material database).

¹³² Konody (1921) recorded the difficulties Sims' had previous to this occasion in supporting his young family. In 1905, despite attracting the attention of a few discerning critics his combined earnings for that year were a mere thirteen pounds.

¹³³ Speed 1928-29:49.

¹³⁴ The move with his family occurred in 1906. Speed believed this to be Sims' happiest and most prolific period. Ibid.

¹³⁵ Holmes 2005:67.

¹³⁶ Reporter's Notebook 22 February 1908; Studio Diary 24 January 1908.

¹³⁷ Blotting excess oil with newsprint or some other absorbent material was a technique Henry Tonks introduced widely. Affectionately known as 'Tonking' it was still taught at the RA Schools as late as the 1950s. (Morris 1985).

¹³⁸ Sims 1934:77-78.

¹³⁹ Until 1908, when he began his experiments in egg tempera in earnest, Sims continued to work in oil although he now made reference to glazing (presumably over opaque layers of paint) with Cambridge medium mixed with a little white or opaque colour to avoid 'clotting and looking dirty.' He also mentioned for the first time a vehicle comprising of one third Cambridge medium and two thirds petroleum which had been 'oiled up with linseed oil,' and lean washes of paint containing linseed and poppy oil with a little mastic or Roberson's medium added. (See the Reporter's Notebook, 22 February 1908 and the Studio Diary for 24 January 1908).

¹⁴⁰ Sims 1934:106.

¹⁴¹ Ibid:11.

¹⁴² Holmes (2002:71,108) compares and contrasts *An Island Festival* with other Edwardian and high Victorian Classicists who painted versions of the popular bacchanal, in particular Leighton and Alma Tadema both of whom had painted similar scenes of classical revelry. The highly detailed settings for their figures were exhaustively researched, whereas Sims' ambition for this painting was clearly different in that he was addressing the 'classical spirit', not the historical facts of a lost civilisation.

¹⁴³ *Daily News*, undated, 1907, Scrapbook, Sims archive.

¹⁴⁴ There are believed to be several worked-up studies relating to this painting although only the loosely-related *Bacchus and Ariadne cliche verre* exists in the Northumbria archive. Two in oil, which may have been painted after the completion of the large canvas, have been traced through recent sales: *An Island Festival* (also referred to as *The Islamic Festival* or *Bacchanale*), 51.0 x 76.0cm and *An Islamic Festival*, 51.2x 50.0cm. A critic who visited Sims' studio in 1908 noted several studies still pinned to the walls relating to *An Island Festival*. (See *The World*, 1908:907 and Appendix 4.1).

¹⁴⁵ Sims1934:106.

¹⁴⁶ This correlates with Holmes' advice (1908:118) in that the 'greatest harmonies are achieved with a few pigments'.

¹⁴⁷ Holmes (2005) records a visit by Sims and Agnes to Rome in 1907 and makes the visual link to the Trevi Fountain.

¹⁴⁸ Sims 1934:108; Studio Diary, 24 January and 22 February 1908.

¹⁴⁹ Details of the three related works are: study in oil 36 x 28 inches sold to Harold Phillips shortly after completion in 1907; watercolour on paper 22x 29 inches sold at Joel's Victorian sale 22 November 1994 (Lot 267) for £2,683; *The Fountain (Fountain)* 30x 25 inches appeared in four recent sales beginning in 1994 the last at Bonhams, on 28 May 2002 where it sold for £1,500.

¹⁵⁰ Watteau is credited with inventing the genre of *fête galantes* which can be described as scenes of idyllic charm suffused with an air of theatricality. In contrast to the Rococo whimsical licentious style cultivated by Fragonard, Watteau's paintings are usually tinged with a note of wistfulness and sadness at the transience of love and other earthly delights. This description could also be applied to many of Sims' paintings, for example *The Beautiful Has Fled* of 1909 which has a decidedly melancholic air.

¹⁵¹ A number of Sims' contemporaries including John Singer Sargent, Phillip Wilson Steer and Gaston la Touché (1854 -1913) were also experimenting with similar concerns. Slade students in particular were encouraged to copy the delicate touch and shading of Watteau drawings in the Monthly Sketch Club, which they paid extra to attend. This involved selecting a subject from a printed list provided by the student committee in the categories of figure, animal, landscape, and design and modelling. The titles such as 'Arrangements for a Portrait in Springtime' were interpreted and at the end of the month displayed in a gallery setting and constructively criticised by the staff. Winners of the cash prize included Augustus John, Frank Brangwyn and William Orpen.

The drawings executed were mainly in a linear Old Master style characteristic of Watteau and other Rococo artists. (Fraser Jenkins and Stephens 2004:47).

¹⁵² *The Observer*, 1908 in Sims' Scrapbook: Speed (1928-9:49) also noted the charm of Sims watercolours and drawings of this period and the superiority over his oils.

¹⁵³ *The Liverpool Daily Post* undated and *The Globe*, both c.1908, in scrapbook, Sims archive

¹⁵⁴ Holmes 2005:114.

¹⁵⁵ *The Times* 21 May 1912, p10.

¹⁵⁶ Holmes (1908:115) records that the four women depicted in the painting of the Madonna and Three Graces were based on Agnes, who posed for many of Sims' paintings. At this point he was also able to hire studio models. There is certainly a record of Beattie Doy posing for *The Land of Nod* c.1906 and Antonia di Marco posing for *An Island Festival* also in c.1906. The youths and infants appearing in the painting were based on Sims' three children, 13-year-old John, 11-year-old Alan and 3-year-old Peter. Previous Arran studies and photographs of John may also have been used in the construction of the painting. (Sims1934:74).

¹⁵⁷ The frieze-like composition, which Sims was to repeat, was also compared by his son (1934:115) to Perugino's *Combat of Love and Charity* painted in 1505, now in the Louvre.

¹⁵⁸ Other strong parallels apart from their training can be drawn between Sims and Fredrick Cayley Robinson. They were both elected RA and RWS within a few years of each other and both worked in egg tempera. Robinsons' deliberately flat compositions were also influenced by Puvis de Chavannes and the Italian Primitives which he studied in detail during his trips to Italy from the age of 36. Although Cayley Robinson emulated the placid monumentality and frieze-like format of Botticelli and attained some of the atmosphere of the French Symbolists, he, like Sims, was very much his own man. Other similarities include his involvement in teaching- (he held a Professorship at Glasgow School of Art from 1914-24) and his interests in public art. His mural paintings the *Acts of Mercy* (1920), for the Middlesex Hospital is his best known. Works by Cayley Robinson may be found in Leeds City Art Gallery, the National Portrait Gallery and the Fitzwilliam Museum at Cambridge. His oil on canvas painting *Pastoral* (1924) was acquired by the Trustees of the Chantrey Bequest – now in Tate Britain. Posthumous exhibitions of his works were held by the Fine Art Society and his last works were included in the Late Members Exhibition at the R.A in 1928 the same year Sims *Spirituals* were posthumously shown.

¹⁵⁹ Green ed.1999:88. Bernard Berenson (1865 -1959) was regarded as the pre-eminent authority on Renaissance art and his verdict of authenticity increased a painting's value. While his approach remained controversial among European art historians and connoisseurs-most notably Fry and Horne- he played a pivotal role as an advisor to several important art collectors in America. His influential titles included *The Venetian Painters of the Renaissance with an Index to their Works* (1894), *Lorenzo Lotto, an Essay on Constructive Art Criticism* (1895), *The Florentine Painters of the Renaissance* (1896) , *The Central Italian Painters of the Renaissance*(1897). His most substantial book, *The Drawings of the Florentine Painters* (1903), *The North Italian Painters of the Renaissance* (1907) and his early works were later integrated in his best known. *The Italian Painters of the Renaissance* (1930), which was widely translated and reprinted: Herbert Percy Horne (1864 -1916) described as an art historian and art dealer, poet and designer, first visited Italy in 1889 and kept an illustrated journal of his travels and art research. In 1901, the first of two articles on Botticelli's *Adoration* appeared in the first issue of the *Burlington Magazine*. His most important book was on *Botticelli* (1908), which Fry reviewed in the *Burlington Magazine* of the same year. In Florence he developed his art dealing, partnering sometimes acerbically with Fry and Berenson.

¹⁶⁰ Fry1934:242: In addition, the influential art critic Laurence Binyon also made important pictorial links between art of the past and late 19th century paintings in his influential study of the art of Botticelli in 1913. (Binyon 1913).

¹⁶¹ Between 1899 -1906 Fry is reported to have contributed 491 articles to periodicals, 424 of which appeared in *The Athenaeum* (Ibid: 32). Although there is no mention of Fry in Sims' diaries and notebooks it is without question they would have been acquainted as they shared mutual interests and friends.

¹⁶² Sims makes reference in his diaries and notebooks to the following artists. Venetians (early and later), Jacopo and Gentile Bellini, Messina, Carpaccio, Giorgione, Crivelli, Canaletto, Guardi, Moroni, Tintoretto, Titian and Veronese: Florentines (early and later), Botticelli, Bellini, Fra Angelico, Giotto, Raphael and della Francesca: Early North European painters, Derick Bouts, Memlinc, Van Eyck and Vermeer.

¹⁶³ Eastlake 1960:253.

¹⁶⁴ Ibid: 357.

¹⁶⁵ Ibid: 273.

¹⁶⁶ Ibid.

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- ¹⁶⁷ The grounds were generally coloured grey or yellow and applied more frequently to canvas than to panel.
- ¹⁶⁸ Mayer 1969: 267-8.
- ¹⁶⁹ Sims experimented a great deal with these same issues as reflected in his accounts and discussion in Chapter 4.
- ¹⁷⁰ Eastlake describes glazes composed of wax, resin or ground glass added to pigment or applied alone, (Eastlake 1960:293).
- ¹⁷¹ The danger of white pigment over dark, as also seen in the technical case study *The Wood Beyond the World* (Appendix 4.3), is the increasing transparency of *pentimenti* effects over time. This can significantly alter the aesthetics of the painting particularly the contrasts between opposing colour passages.
- ¹⁷² Eastlake. 1960:275-276.
- ¹⁷³ Armfield, 1930:58.
- ¹⁷⁴ Sims 1934:53: In the collection of the National Gallery, London: Hans Memlinc (active 1465-1494) [*Virgin*] *Madonna and Child with St George* and Jan Mabuse (Gossaert) (active 1520) *Jacqueline de Bourgogne* [now known as *A Young Princess (Dorothea of Denmark)* and Antonello da Messina (1456-1479) three portraits.
- ¹⁷⁵ Of note researchers include: Max Doerner, Ralph Mayer, Joyce Plesters, Gettens and Stout, H. Ruhemann and more recently, John Mills, Raymond White, Ashok Roy, Alistair Smith, David Bomford, Jo Kirby, Jaap Boon, N. Khandekar, and Alan Phenix
- ¹⁷⁶ Jill Dunkerton records that out of seventy paintings examined at the National Gallery in a period of over 25 years, only 20 could be categorised as pure egg tempera and over 29 works identified as having been executed with both egg and oil. Dunkerton concludes that egg and oil was likely to have been combined to produce a quick-drying and relatively opaque medium for applying lighter colours, and for under-painting which was then glazed with pigments in oil. The earliest example examined of an Italian artist exploiting the optical properties of oil medium in a truly Netherlandish way was in the work of Cosimo Tura (c.1430-1495), considered one of the founders of the School of Ferrara in Northern Italy. (Bakkenist (ed.) 1996:29-30: See also National Gallery Technical Bulletins).
- ¹⁷⁷ Dunkerton (Ibid:31) reports on previous National Gallery technical studies which found traces of drying oil in Florentine works including Filippo Lippi's altarpiece *The Trinity with the Saints* (1455) and Masolino's *Santa Maria Maggiore Altarpiece* (c 1427-8) which is possibly the earliest known use of *tempera grassa* recorded.
- ¹⁷⁸ Blake is known to have used a hot- pressed paper counter marked W. Elgar. (See Bower 2003:29).
- ¹⁷⁹ Holmes 1928-29:145 records that in 1913 Sims embarked upon *The Muse of the Children*, which was completed and renamed *Clio and the Children* in 1915. The original plan for the painting was an optimistic allegory of the Muse of History reading from her scroll to a group of attentive children. In response to the First World War, by 1915 the scroll was defaced with blood and the Muse no longer read but bowed her head in despair. The painting is generally on permanent display at the Royal Academy. (See also Appendix 12).
- ¹⁸⁰ David Peters Corbett (1997:202-3) has suggested that the move to London signified a deliberate attempt on Sims' part to experience an urban environment more suitable to contemporary events than idyllic Sussex..
- ¹⁸¹ The titles are: *Baptism, Confirmation, Holy Eucharist, Penance, Extreme Unction, Orders and Marriage*, taken from the Roman Catholic Seven Sacraments. They were exhibited at the Dowdeswell Galleries in February 1917. (See also Chapter 4 for more discussion on their technique).
- ¹⁸² Holt (2004) wrote that in this series of paintings 'Sims was attempting thorough a disciplined, radical process of abstraction to be 'vital' to bring the medieval symbols of the church into line with a modern point of view'.
- ¹⁸³ Sims' Studio Diary, 10 April 1915.
- ¹⁸⁴ To be housed in Parliament House, Ottawa.
- ¹⁸⁵ The figures were based on Sims' observations in the trenches and his own family members, which increased the pathos of the work. (Holmes 2005:167).
- ¹⁸⁶ As a regular visitor to the National Gallery he may have been influenced by *Crucified Christ with the Virgin Mary, Saints and Angels* by Raphael, an artist whom he mentions six times in *Picture Making* alone. Equally Masolino Masaccio, or Piero della Francesca's *Altarpiece of the Baptism of Christ*, which has strong vertical composition and subtle gilding, may have served as initial inspiration for this painting.
- ¹⁸⁷ Many of Sims contemporaries also went to the France under the War Artists' Scheme. They included C.R. Nevinson, Paul Nash and William Orpen, Sims' close friend.
- ¹⁸⁸ Sims 1934:123.
- ¹⁸⁹ Ibid.
- ¹⁹⁰ Shortly after the War methods of recording and preserving the landscape was seen as a significant expression of Englishness and patriotism, representing nostalgia for happier times. Symbolic references to the landscape also coincided with a revived interest in the pastoralism of Blake and Palmer-a trend greatly influenced by author /critic Lawrence Binyon who in 1926 published his influential book *The Followers of William Blake*.
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During the same year the exhibition *Drawings, Etchings and Woodcuts by Samuel Palmer and other Disciples of William Blake* was shown at the Victoria and Albert Museum.

¹⁹¹ A transcription of the Keeper's conditions of employment and role is provided in an earlier Academy report: 'There shall be a Keeper of the RA, elected by ballot, from amongst the Academicians: he shall be an able painter of History, sculptor, or other Artist, properly qualified. His business shall be to keep the Royal Academy, with the models, casts, books, and other movables belonging thereto; to attend regularly the Schools of Design during the sittings of the students, to preserve order among them, and to give them such advice and instruction as they require; he shall have the immediate direction of all the servants of the academy, shall regulate all things relating to the Schools, and with the assistance of the Visitors, provide the living models, etc. He shall attend at the exhibition, assist in disposing the performances, and be constantly at hand to preserve order and decorum. His salary shall be one hundred pounds a years; he shall have convenient apartment allotted him in the Royal Academy, where he shall constantly reside; and he shall continue in office during the Kings' pleasure.' *Instrument of Foundation*, article seven, R.A. Library Archive:1911.

¹⁹² Colleer Abbott Bertram 1955:122, Paul Nash to Gordon Bottomley.

¹⁹³ Cowdell 1980:50, 52.

¹⁹⁴ This was largely overturned by Sims' successor George Clausen who reversed most of his reforms and returned to a more conventional and highly structured curriculum. Under Clausen's direction the Painting School taught life painting (painting from the figure and the head) in the mornings and life drawing in the evenings. The afternoons were used for composition, still-life painting, copying in galleries and lectures. Clausen also reinstated the discipline of monthly compositions which formed an important part of the programme during the late 19th century.

¹⁹⁵ To secure a place at the School students had to undergo a probationary period which usually meant spending three months in preparing one drawing for submission to the RA Council, typically a highly finished graphite or charcoal drawing based on an Antique statue, drawn at the British Museum. (See also Chapter 2).

Holmes records that one of the first changes Sims instigated was to organise the students into a ritual 'smashing of the life room plasters casts. The antiquated system Sims had loathed when a student.' This incident cannot be confirmed and many of the antique casts from the 19th century remain in the Academy School archive. The full-scale destruction is therefore unlikely and indeed there is evidence elsewhere to suggest that Sims used his own casts in the construction of several of his works. (Holmes 2005:190). Such studies were still in use but in the context of specific projects. (See *Royal Academy Annual Report*, 1920:36).

¹⁹⁶ *Royal Academy Annual Report Keeper's Report*, Appendix 55, 1920:35-36.

¹⁹⁷ Sims 1934:124.

¹⁹⁸ The process of modernisation has also been attributed to the new President Aston Webb who served 1921-24. (Taylor 2002:189).

¹⁹⁹ Frank O. Salisbury *The Times* 1921. (See also Sims 1934:124-125).

²⁰⁰ Frank Rutter's *Sunday Times*, May 1921 [no date or page number given] Sims' Scrapbook

²⁰¹ The term 'decorative' was not used as a derogative term, rather a term reflecting the upsurge in interest in the applied arts at a period where good design was at its centre. The painting shows the artist's effort to control earlier tendencies towards complicated, often chaotic compositions.

²⁰² See Appendix 12.

²⁰³ Now in the National Portrait Gallery in Edinburgh. The oil is very thinly applied over a pale yellow/ brown *imprimatura* on reversed, very fine tabby weave, likely a commercial canvas with oil/chalk ground. A grid pattern visible in the tacking margins suggests Sims squared up the final study. The original varnish, according to conservation records, was removed in February 1982, when the crimson and blue areas were found to be very susceptible to mild solvents, suggesting a resin-rich oil scumble or glaze. The dark blue of the robe and crimson of the sash were particularly glossy and uncharacteristic of Sims work when inspected in 2003. The study, number PG974, measures 1016 x 708 mm and is signed bottom right.. A series of letters in the Edinburgh archive, dated July 1924, between Sims and Richard Woods, Secretary of the National Gallery of Scotland, record the purchase of the study for £250.

²⁰⁴ Ormond 1977:39 noted that when exhibited in 1924 initial reviews were on the whole positive and critics agreed that Sims had 'produced the most human Royal portrait in living memory, a 'brilliant success.' (*The Telegraph*, 1924, in Sims' Scrapbook) and Sickert described the work as a 'miracle of painting,' in the *Southport Visitor* of 10 May 1924, (See Sims' Scrapbook). The realism of the King's features and the overblown pomp and theatricality of the piece was not however, in public opinion, an adequate representation of a modern 20th-century monarch. Far from emphasising the power of the King, the disproportionate scale of the head and small body subsumed beneath the weight of the garter robes, with effeminate legs resting on a stool that implied the throne was too high for him, only served to emphasise the ageing Monarch's frailty. (Holmes 2005:216-219).

²⁰⁵ The St. Stephen's Hall commission was entitled *King John, confronted by his Barons assembled in force at Runnymede, gives unwilling consent to Magna Carta, the foundation of justice and individual freedom in*

England, 1215, painted in tempera on canvas. One of a series of eight, it did not prove popular on its unveiling in 1927, indeed its critics went to the lengths of requesting a replacement, for example Sir Charles Oman, honourable member for Oxford University, as quoted by Sims (1934:126). The controversy surrounding the hanging of *The Introduction of Lady Astor to the Speaker of the House of Commons* centred on its depiction of living Members of the House of Parliament. Anxious to avoid further adverse publicity, Sims settled the argument by withdrawing the painting. This was the second large-scale portrait commission rejected in a year.

²⁰⁶ Sims 1934:127.

²⁰⁷ Holmes 2005:233.

²⁰⁸ The paintings were hung in Gallery X1 in a sort of isolation ward for all work that showed the slightest trace of 'modern' feeling. (Sims1934:129).

²⁰⁹ Frank Dicksee as reported in *The Times*, 19 April 1928 and the *Daily Mail*, 20 April 1928. Dicksee along with other members of the Hanging Committee also tried to exclude the works on the grounds that he was deceased.

²¹⁰ For P.G. Konody writing in the *Observer*, 6 May 1928. The RA show's highlight was the extraordinary mystical paintings by Sims 'who just before his untimely and tragic death had entered upon a new phase of supremely interesting experiment, to save the year's show from utter dreariness.' (Speed1928-29:64).

²¹¹ Holt 2004:15.

Chapter Two

Drawing

Framed by the previous account of contemporary trends and prevailing teaching methods, chapter two considers the many stylistic influences and varied technical approaches Sims adopted for drawing, sketching and transferring images onto canvas. The discussion is supported by documentary evidence found in Sims' own diary accounts, manuals and colourmen's catalogues of the period, and a technical study of a selection of works from the archive spanning a period of 30 years.

Due to the wide variety of stylistic tendencies and the lack of technical consistency in his monochrome work, a thematic rather than a chronological approach is adopted. Under the broad heading of 'preparatory work' the following subject groupings are discussed: early work, which includes pen and ink studies and stump work; figure studies; portrait studies; landscape studies; and studies for compositions. Wherever possible, the drawings are linked to paintings and other known works but there are two immediate difficulties arising from this; one in tracing the location and image of the original painting, as a great many are in unknown or private collections, and second in attributing and dating his drawings, as few were marked and it is highly probable that versions of a similar subject were created at different times or remodelled for new compositions.¹ This is supported by Sims' own propensity for storing up ideas to be recast later, and keeping several drawing styles going at the same time.

Furthermore, the ubiquitous nature of drawing materials and monochrome techniques makes no contribution to a strict chronology.

2.1: Definition and terminology

Drawing may be separated into three distinct categories: independent finished works, preliminary drawings which are incorporated into the fabric of a painting such as under-drawing, and preparatory drawings used in the construction of an art work.² These include sketches or *croquis*, studies and cartoons, and may derive from the study of nature, the figure or the imagination. A drawing by its very nature has to be selective in that it is describing three-dimensional space on a two-dimensional flat plane. The process of translating one dimension into another is problematic. To overcome difficulties, artists exploit a range of means by which to describe objects (form), including the use of tone, shadow, line and the geometry of perspective.³

2.1.1: The distinction between line and mass drawing techniques

An important discussion in early 20th century British art criticism was the aesthetic distinctions between *line* and *mass drawing* techniques, the most complete analysis of which was provided by Sims' life-long friend Harold Speed in *The Practice and Science of Drawing* published in 1913.⁴ Here the author intelligently defines the historic and contemporary context behind each approach.

In a desire to return to a simpler formula, *line drawing*, the predominant technique used by Renaissance masters and believed by Speed and others to be the 'basis of all good art,'⁵ underwent a significant revival during this period. Linear figurative studies by Michelangelo, Leonardo and Raphael were particularly admired for their strong design, overlapping energetic lines and swinging curves which conveyed effortlessly vitality and movement in the round. Shading techniques, involving incised lines, hatching and cross-hatching were the only additional methods developed to suggest modelling.

In contrast *Mass drawing* -a technique characteristic of a later period- involved reducing the complicated appearance of a subject to a few simple masses or silhouettes. This was the form of drawing with which painting in oil was properly concerned⁶ and normally involved the application of broader mediums such as paint (in a limited palette),⁷ watercolour, ink and in certain cases charcoal.

Objective outlines were discarded and replaced by a structure of tonal masses largely consisting of the lights (including highlights), halftones and shadow. This habit of reducing subjects into a simple equation of three tones was the foundation of most paintings hailing from the 16th century beginning with Titian, Tintoretto and Velázquez.

Although *mass* technique increased the emotional character and freed the work from the solidity associated with older conventions for Speed paintings lost much of their original plastic form of expression, emotional and rhythmic significance.⁸

2.2: Approaches to the teaching of drawing in the late 19th and early 20th centuries

To understand more fully the influences upon Sims' practice, it is necessary to outline the specific approaches to drawing and how it was taught in government-run and independent art schools of the period, as their methods, particularly when comparing the Royal Academy with the Slade School of Art, often differed. The Slade, recognised as one of the most progressive institution of its day and distinguished for its draughtsmanship, generated an exceptional wave of talent immediately before, and immediately after, the turn of the twentieth century. Described by Henry Tonks as the Slade's two 'crises of brilliance' students including Augustus John, William Orpen and Percy Wyndham Lewis (1882- 1957) were to have a profound effect on British art of the period.⁹ The diverse techniques and methods practiced in drawing also had a direct impact on Britain's artist suppliers who quickly

recognised the commercial implications of promoting and developing materials in support of the new emerging trends.

2.2.1: The National System of Art Education

The National System of Art Education, to which the Royal Academy and the South Kensington Schools were affiliated, was inaugurated by Prince Albert at the Great Exhibition in 1851. The Elementary Education Act of 1870 included one of the first attempts by government to include art in both the state and public school curriculum.¹⁰ The Art Education Programme approach to drawing, a philosophy laid down by Sir Henry Cole, had a closer affinity to design than to creative art.¹¹ Traditional approaches to drawing, based on hatching and line, were controversially replaced with ‘stumping’ which involved tapping or pouncing a pastel or chalk in a uniform layer on the surface of the paper in repeated staccato touches.¹² Stumping was the antithesis of a number of artists’ methods at this period, including ex-Slade student Augustus John, for whom it signified as a ‘substitute for drawing’ and ‘an innovation having no roots in tradition.’¹³ John’s records details of the process:

The instruments employed were certain stiff spiral cones of paper (the stumps) and a box of pulverised chalk (stumping powder). Furnished with these and cartridge paper, the student was instructed to copy the objects placed before him by means of a prolonged smudging and stippling process... He spent months of labour before an unfortunate model as bored as himself.’¹⁴

Others who were vehemently opposed to the technique included Slade drawing masters Frederick Brown (1851-1914)¹⁵ and Henry Tonks (1862-1937).¹⁶ Their objections were that students were taught the mechanics of drawing, but lacked any real understanding in how to express form in a two-dimensional format.¹⁷ Ruskin in *Elements of Drawing*, Tonk’s staple reference book and continually in print since its release in 1857,¹⁸ also warned of the disadvantages of using a stump to produce gradations in that it produced a ‘lead tone’ and ‘flat tints,’ which required retouching in order to ‘put life and light’ back into the area.¹⁹

Despite protestations, the technique of ‘stumping’ quickly spread and its impact was strongly felt throughout British art colleges including the two Sims attended, the Royal Academy and the South Kensington Schools.²⁰

Art suppliers and colourmen keen to identify new avenues of trade also played a considerable part in encouraging the growth of stump work by manufacturing and supplying affordable materials. Reeves’ success in supplying imported pastels and chalks to the London School Board and South Kensington Schools from the 1890s led to the development of their own highly successful Greyhound range of pastels in 1911, which resulted in Reeves enlarging their Dalston works in North London in an attempt to keep up with demand.

In the Winsor and Newton trade catalogue of 1914 ‘The Handy Chalk Box’ and ‘Thumbhole Palette Chalk Box’ for art students could be bought for a competitive price of 3s 6d, and similar products could also be found in both Rowney and Roberson trade catalogues dating from the same period.²¹

As further testament to the popularity of pastel stumping, artists’ colourmen also stocked a wide range of papers specifically designed for this work. These included a range of coloured and textured papers²² and specialised supports such as ‘Imitation Steinbach’, and ‘Charpas’ which was reported to be ‘self-fixing’ thus negating the need for a fixative.²³ Sims also used specialised textured papers as shown in the example below. (See Fig. 1).



Fig.1: Charles Sims: Detail of a sunset study in watercolour, ink and pastel from the archive showing the unusual surface texture of the paper. Archive number GB3025-1-4-134.

2.2.2: The teaching of drawing at the Royal Academy

Drawing from the live model, as described in Chapter one, was the culmination of the Academy's programme for which the beginner prepared first by copying drawings and engravings and then by drawing after the Antique.²⁴ This preparation was not necessarily seen as a primary tool for painting but a means by which artists could be trained to select and perfect nature according to specific aesthetic ideals.

Typically, an Academy drawing was constructed in natural red or black chalk with white highlights on off-white or tinted paper. In describing the figure stress was laid on the contour, and the forms were modelled with parallel strokes and cross-hatchings following Renaissance traditions.²⁵

By the 19th century, natural chalk was replaced by prefabricated chalks or charcoal (See 2.6.1) and massed and blended halftones, produced by smudging and stumping, superseded hatching techniques.²⁶ Highly detailed stipple work executed in black chalk or graphite pencil, a technique characterised by its remarkable smoothness and sculptural quality, was also commonly practiced.²⁷ Examples of this style can be seen in the drawings by Margaret E. Wilson (née Beard) which included the *Campaign of Ulysses*, a study drawn in the galleries of the British Museum in preparation for a Royal Academy Schools scholarship in 1912, and *Mercury Hermes* and *The Discus Thrower* completed during the first phase of her studentship. (See Fig. 2).²⁸ Sims, as a probationer and later as a requirement for progressing into the upper School, would have undoubtedly produced similar drawings as the process and characteristic standards of entry remained relatively unaltered for decades.²⁹

During the 1890s the five year studentship was divided into two and three year periods, the first three years of which were spent as a probationer in the confines of the Antique or Lower Painting School.³⁰ Many young students found the early years at the Academy an unchallenging and isolating experience as reflected in the account by Randolph Schwabe:

On joining, I was put in the care of a senior student, who advised me as to the purchase of an arsenal of black French chalk in test tubes, and stumps made, some from leather and some from paper, with which to spread this stuff on my drawing. I was taken to the lavatory, where, with sponges and paste, I was initiated into the mystery of straining without a wrinkle a sheet of Whatman paper upon a drawing board. It is an art I have not practiced since. I was then set before a plaster cast of a foot, and exhorted to imitate it to the best of my ability. In the ordinary way it would have been a long process, but with me it was interminable. I was bored, my contacts with other students were almost none, and the room where I was supposed to work seemed very big and empty. I never saw a model. Lessons were given at regular hours, and this clock-work regularity was my salvation. At such hours I was in my place but I had discovered the Museum, and there for the rest of the day until it was time to go home, I found entertainment and material for notes in my sketch book. My absences, and the fact that my plaster foot made no headway, passed unnoticed.³¹

Admittance to the upper school and life classes, which required submitting a further three drawings to the Council, one chalk study from the antique, one anatomical figure and one drawing from the skeleton, although more relevant and welcomed by the students, remained a disciplined and predictable affair.³² The time spent on one drawing, particularly those submitted for competitive prizes,³³ included many sittings, and could range from three to twelve months and as one source recalled ‘the one which took a year was likely to be considered a masterpiece.’³⁴ (See Fig. 3). Nevertheless, the essentials of good drawing were lacking. The preoccupation with finish and technique hindered the ability to convey the essential linear character or movement later considered prerequisite.³⁵

When Sims became Keeper at the Royal Academy in 1920 he was well aware of the ‘tyranny of labour for labour’s sake’ and the profound affect this form of practice had on the development of raw talent.³⁶ He regarded the Academy’s insistence on ‘a complete and thorough training in technique’ as stultifying; it removed all desire for initiative and experimentation.³⁷

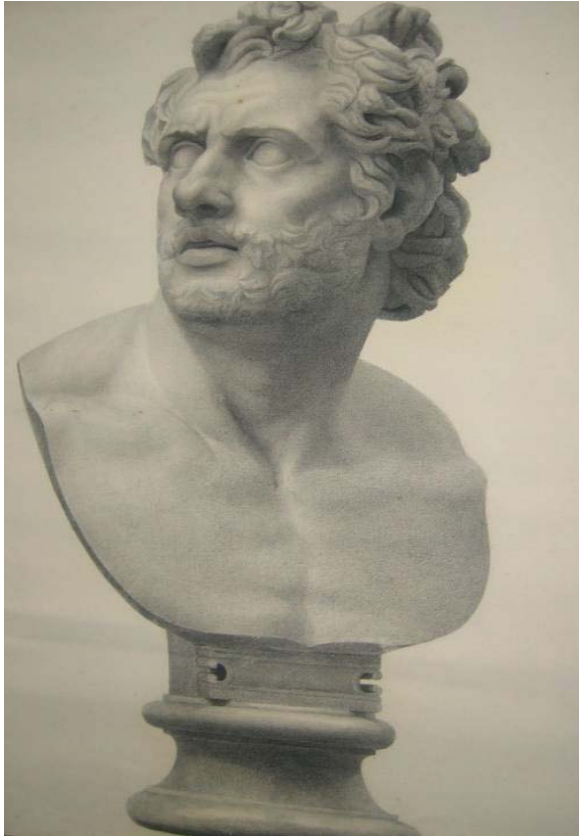
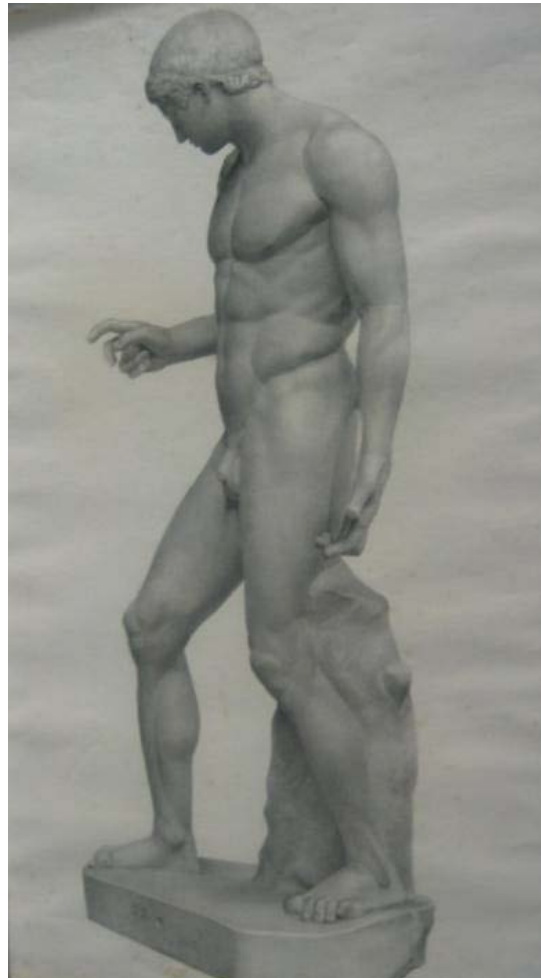


Fig.2: Top left: Margaret E. Wilson: *The Campaign of Ulysses* (c.1914-5) graphite on wove paper¹ 75.3x 42.6cm. Scholarship entry for the Royal Academy Studentship The Royal Academy collections, accession no. 03/121. © R.A Collections 2011.

Bottom left: Margaret E. Beard: drawings completed for R.A. Studentship (c.1914-5): *Mercury Hermes*, graphite stippling on wove paper 42.8 x 75.4cm. The Royal Academy collections, accession no.03/118: © R.A Collections 2011.

Bottom right: *The Discus Thrower*, (c.1914-5) graphite stippling on a Whatman wove paper 42.8 x 75.3cm. Marcus Stone was the supervising Visitor. The Royal Academy collections, accession no. 03/119. © R.A Collections 2011.



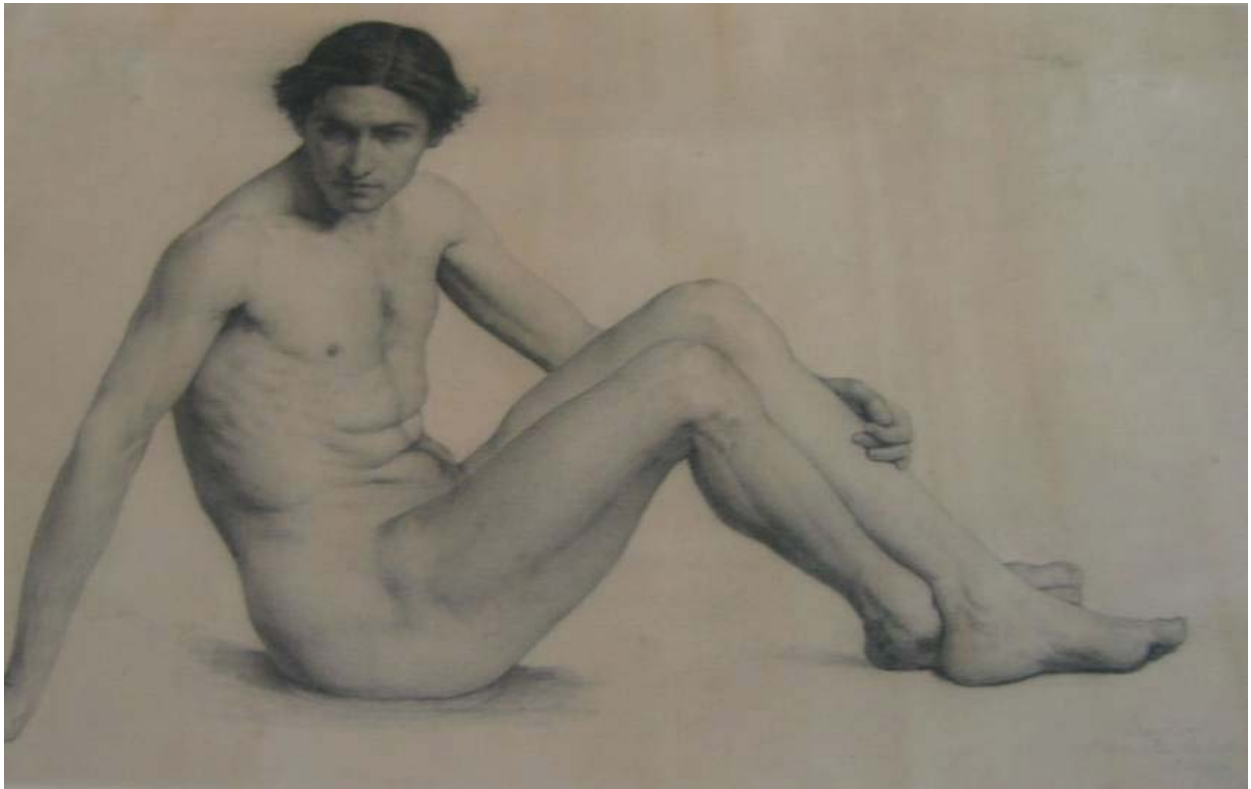


Fig. 3: Alfred Ansell: *Drawing of a Figure from Life* (1886) stump and stipple drawing in black chalk on wove, Whatman style, paper, 540 x 750mm. Royal Academy collections, accession no. PC-2-11. The inscriptions read on the verso 'Silver Medal 2nd Figure Prize, May 8th 1886, £25, 12 sittings.' © R.A Collections 2011.

2.2.3: The teaching of drawing at the Slade

From its opening in 1871, the Slade School of Art had great social advantages over other contemporary art schools.³⁸ Free from the regulations and restrictions of Cole's state system it was financially secure and had the additional status of being a London University college. Its credibility was enhanced by the appointment of Edward Poynter as its first professor.³⁹ In 1876 Alphonse Legros (1837-1911), a French eminent printmaker and realist painter, succeeded Poynter, a post which he held until 1892.

Legros who had studied at the *Petit École* in Paris under Lecoq de Boisbaudran (1838-1912),⁴⁰ introduced a long apprenticeship in drawing and *ébauche* based on the live model.⁴¹ Legros, like Poynter, continued to resist links with the National Art Education Programme, maintaining that each college should retain its independence and individual approach to

teaching. He was also a strong opponent of formal lectures on the theory and history of painting but this was eventually overridden by the Council in 1889.⁴²

Although Legros had an inward-looking disposition and spoke English poorly he was a skilled draughtsman and his accuracy and speed in drawing and painting were highly regarded. Stuart Macdonald in the *History and Philosophy of Art Education* provides a description of Legros painting heads at speed:

Using a canvas washed with greyish umber, he rapidly painted in the outlines and masses in raw umber until a complete head was rendered in monochrome. He then applied colour, thinly on the shade but in thick impasto on the lights, completing the portrait in eighty to one hundred minutes. This method [*ébauche*] of working although used for centuries by European portrait painters, astonished British art students accustomed to months of labour on each drawing.⁴³

These demonstrations were also performed to large numbers of students at various art schools throughout Britain disseminating the French painting style more widely.⁴⁴ But it is for his precise linear drawing and etching methods that he is most well-known. Legros kept up the tradition, introduced by Poynter, of a curtailed period of drawing from the Antique but as soon as the students had acquired sufficient skill and accuracy he allowed them to progress to the Life Room, unlike the Royal Academy which typically involved upto three years studying Greek or Roman casts.⁴⁵

Legros insisted on a specific technique of using the point of a natural pale-grey Italian chalk on white paper. Drawing began by putting in points of guidance to indicate the placement of important angles, building the linear structure around this, and shading was applied in the same diagonal direction from right to left. Lines drawn closely together to increase depth of tone became known as the 'east wind fashion.'⁴⁶

The growth of the Slade continued when Frederick Brown, previously master of the Westminster School of Art, succeeded Legros in 1892.⁴⁷ Brown, who was opposed to copying or imitating other artistic styles, brought with him Philip Wilson Steer as teacher of

painting and appointed Henry Tonks as Assistant Professor of drawing. Under their tutelage the Slade increased its exacting standards, particularly in regards to drawing, transforming the School into Britain's most advanced art college of its day.⁴⁸ As a consequence large numbers of students enrolled, partly due to the fact that no examination was required,⁴⁹ and such was the demand for places that Tonks was forced to run separate Schools, one for the 'brilliant and one for the indifferent.'⁵⁰

The student experience at the Slade was in sharp contrast to the Royal Academy.

On arrival, students would join the crowded Antique room where they received individual instruction and demonstrations from one or more members of the assistant staff.⁵¹ Later in the first week Tonks, who visited the studios daily, would explain the art of representing forms upon a flat surface and the basic principles of drawing. After approximately three months, depending on the student's ability, they progressed to sketching short poses in the Life Class during the last forty-five minutes at the end of each day.⁵² Swift renditions of the figure, capturing essential form, were an integral part of the Slade drawing practice and followed longer poses from the model.⁵³ As Emma Chambers noted, longer sessions involved the model taking up a pose for the entire morning and another in the afternoon and this would be repeated for six days.⁵⁴

The entire teaching at the Slade was conducted in the life room, and both drawing and painting was in constant reference to the model. William Rothenstein, a Slade pupil for one year, records that in 1888, 'from morning till late afternoon, day after day, we toiled ... however, we did draw at a time when everyone else in England, was rubbing and tickling their paper with stump, chalk, charcoal and Indian rubber.'⁵⁵

The approved Slade drawing style consisted of rich dark tones with dramatic contrasts of light and dark, yet still with a delicate touch. The aim of drawing was to give a sense of the underlying structure of the figure which was constructed entirely from line rather than tone.

Close attention was paid to the angles and articulation of the body where contours changed direction and there was no attempt at rendering surface texture and local colour to create a typically finished Academy drawing. The drawing was primarily seen as a tool for exploring form with corrections to the contours retained as part of the process. Multiple studies or poses on one sheet of paper were also a commonly practised technique, characteristic of Renaissance drawings and one Sims also regularly adopted.

Tonks spent much time with beginners explaining the methods of construction of the human body, understanding of which was borne out of his previous career as a surgeon. His teaching was founded on what he called ‘directions:’ the alignment of the bones, the clavicles, the spine, the pelvis etc. By controlling the positioning of the bones he maintained that the student would have mastered the general contours of the body over which a series of egg or oval shapes were superimposed. These ovals were largely located in the areas of the thorax, abdomen and limbs. Tonks rapidly built up the shading in long, light, longitudinal marks over this frame which he recommended should take a maximum of ten minutes. He believed in keeping the drawing open, not tight, and warned pupils against committing themselves to a contour until they were certain of its location. He was particularly interested in the subtle shadows and reflected lights that fell across forms.⁵⁶ To third and fourth year students he taught aesthetics and recommended studying and copying from Michelangelo’s and Tiepolo’s drawings.

Much of the teaching of drawing at the Slade was done through practical demonstrations, usually on the margins of the student’s drawing boards, and through conversations during studio activities. The relationship between the model and its background was reserved for the painting sessions alone, under the tutelage of Phillip Wilson Steer. The materials used for drawing were simple. Stumping was banned and students were taught to draw with a point, either finely sharpened pencil or chalk (black and sanguine), or a pen nib⁵⁷ on a sheet of

Michallet⁵⁸ paper which could be purchased at the School's repository.⁵⁹ Michallet paper, like other crayon or charcoal papers of the period, were laid and largely imported from France. The apparent disadvantages of the clearly visible chain lines which not only competed visually with the drawing but have a propensity to catch friable chalk particles in their recesses, appeared to be tolerated as they produced an effect similar to that of Renaissance draughtsmanship. In contrast, Whatman drawing papers favoured by the Royal Academy were made on a wove mould, and had no distinct pattern to their surface. The papers were also generally thicker and well sized to withstand the many corrections and overworking which was necessary in producing a highly finished 'academic' drawing.

The most detailed account of the theoretical principles underpinning the Slade's teaching of drawing can be found in John Fothergill's *The Principles of Teaching Drawing at the Slade School* of 1907.⁶⁰ Fothergill maintained that the major function of a monochrome drawing was the representation of form, and felt that local colour should not be added as it was a disturbing element, effecting the overall balance and harmony of light and dark.⁶¹ He also concluded that a good draughtsman should not separate out the contour from the inner modelling but regard the contour as the limit of the figure's advancing and receding forms. This was in direct contrast to the technique taught under the National Art Training system which maintained that the figure should be outlined, as if it were a flat tracing, then the interior or masses filled with a series of shadings achieved through stippling, stumping and rubbing.

Both Fothergill and Tonks understood that technical skill alone was insufficient in producing a memorable drawing. It was also important to cultivate an individual style which according to Fothergill was acquired from an emotional or spiritual understanding of form rather than imitating the habits and mannerisms of others.⁶² Tonks described this as the 'poetry of drawing' and the former the 'ideas of touch.' Fothergill explained the concept:

When we see any three dimensional form (the human back, for instance), we do not apprehend it spontaneously as having so much length, so much of breadth, so much of depth, but we feel all three dimensions together in such a manner that the form appears to us as one corporeous mass, which, when clearly conceived, can be readily modelled with no thought of its mere geometric proportions. And if true for the human back it must be true for the whole body also, for landscape, and all things in nature. 'Ideas of touch' know no dimensions. We do not instinctively see and feel forms by a series of abstract measurements: therefore, if the student is to draw what he feels, it would seem a little illogical that he should be taught to spend his time in giving, as a special act, his ideas of the third dimension to a drawing that has been mechanically planned out first in the flat.⁶³

Mechanical measuring, which Fothergill likened to a form of copying, refers to the use of a *plumb-line*,⁶⁴ and a series of drawing instruments such as *Sight Measures, Grilles or Grata ditilo*. These were essentially rectangular grid-like constructions which could be expanded or contracted according to the proportional differences in the scale of the work and permitted the painter to readjust the composition from two constants: horizontal and perpendicular.

Developed from a simple opening cut into a piece of cardboard known as a *finder* or *window*, the purpose of the *Sight Measure* or *Grille* was to focus on a small area of vision intended for representation.⁶⁵ Despite Fothergill's aversion to these instruments, their proliferation in artists' suppliers' catalogues appears to suggest they were relatively popular during the late 19th and early 20th centuries.⁶⁶

Sight sizing, a more difficult technique to master than the usual practice of filling the paper with a drawing whatever distance from the object, was a method widely recommended at the Slade as a superior means of suggesting three dimensional form.⁶⁷ *Sight sizing*, although possibly invented during the 13th century, was first recorded in the 18th century by Roger de Piles in *Cours de Peinture par Principes*, and strongly advocated by John Ruskin in *Elements of Drawing*.⁶⁸

A contemporary account of the method is provided by Hélène Lessore a Slade student between 1924 -1928:

Two lines are drawn from the top and bottom of the figure into your eye, however your paper intersects these lines, they mark the size you see the model on that plane – the further from the eye the larger; so that one can sit at one's drawing board and draw fairly small on a sheet of paper, but, wanting the painting to be larger, one would have to keep walking backwards and forwards.⁶⁹

Described more simply, it is a method of viewing the model and the drawing simultaneously, so both images appear the same size. The artist stands a specific distance away to look, and then moves forward to make the marks on the support. When properly done, a *sight-size* drawing can result in extreme accuracy with a particular sensitivity to gesture and the creation of life-like imagery. The method can also be used to draw the exact dimensions for a subject in preparation for a painting, a method Sims used repeatedly during the course of his own work.⁷⁰

2.3: Sims' own approaches to drawing

Sims as stated was an exceptionally skilled and versatile draughtsman who could adopt almost any drawing style to suit his needs. From the delicate touches of Fragonard and Watteau to the rhythmic and fluid lines of Tintoretto and Raphael, he called upon a wide variety of visual sources. Contemporary drawing influences owed much to the tastes of the Slade, which although acquired indirectly, had a profound effect on the direction of his work and the style and techniques adopted.⁷¹ From visual evidence found in the Northumbria archive it appears that the Slade influence on Sims began as early as the late 1890s shortly after he left the Royal Academy. His previous illustrative manner, compositions largely in black ink, gave way to an altogether more fluid and linear style characteristic of the works of Tonks, Orpen and Augustus John.⁷²

The 1890s also marks a period where Sims begins to make clear distinctions between the roles certain media played in the construction of his paintings. Monochrome was used to record linear form and the overall design or composition of the work; and studies in colour,

which could be ‘set down quickly without great care for proportion or detail’ were produced to represent the tonal mass or planes of a painting.⁷³

It is however through his workbooks and written notes that we begin to understand more clearly the part drawing played in focusing his thoughts, structuring compositions and developing ideas from memory or imagination. Sims was also generous in offering advice to others, on the generic principles of draughtsmanship, the essence of which is summarised in chapter one of *Picture Making*.⁷⁴ Here he stressed the importance of examining the subject exhaustively before drawing commenced, laying down ideas to mature, and warned of the adverse effects that ‘industry’ and the efficiency of ‘labour-saving machines’ might have on an artist’s development.⁷⁵

For Sims a good drawing should be the ‘foundation of every picture’ and ‘every material in drawing requires a different formula suited to its possibilities. ‘One must not ask more of a material than it can reasonably perform. The best pencil, pen or charcoal drawings are those where the implement is doing all the time the thing it can do best.’⁷⁶ The influence these materials had upon his work stylistically, and the prevailing formulas he abided by, is considered here.

2.4: Early work: Pen ink and wash

Apart from the occasional graphite and wash drawing the majority of Sims’ early monochrome work was constructed with black ink applied with a pen.⁷⁷ There were many conventional types of pens at this period from crow-quills to mapping pens,⁷⁸ but Sims’ preferred instrument was the fountain pen, as it put ‘needless detail out of reach, while yet being firm enough to set down all essential forms.’⁷⁹

Although the first recorded patent for a fountain pen was awarded to the Romanian inventor Petrache Poenaru in 1827, a reliable and affordable pen was still a relatively new

phenomenon when Sims first began to draw in the 1880s.⁸⁰ Fountain pens' convenience in providing a continuous delivery of ink to the nib coupled with their ability to give a range of decisive marks explained their popularity amongst early 20th century artists.⁸¹



Fig. 4: Charles Sims: Left, *Untitled* drawing (c.1890) in black indelible ink applied with pen on Bristol board (two sheet thickness). Scrapbook, Sims archive, 238 x 140mm. A metal nib in conjunction with black ink creates direct vigorous, wiry, sharp and staccato strokes, marks that appealed to many aspiring illustrators and contemporary artists of the period. The detail on the right emphasises the range of directional marks and cross-hatching Sims adopted at this period- a technique highly suited to this medium.

2.4.1: Paper

To complement this new drawing trend, a range of smooth, uniform and relatively hard-sized papers were designed to increase line precision and to withstand the incising action of the steel point. To intensify the contrast between the support and black ink, several of these papers were also given a brilliant whiteness, achieved through chemical bleaching and the addition of inert fillers.⁸² One such description was Bristol board, a support Sims makes

reference to in his diaries, and the chosen support for a great many of his early ink drawing including those featured in figures 4 & 5.⁸³

Bristol board was made by using two, three, four or five sheets of hot-pressed paper,⁸⁴ laminated together and then compressed between two very smooth metal plates and a set of glazing rollers. The biggest supplier to the trade of Bristol and London board, its superior cousin,⁸⁵ was Turnbull's of Holywell Mount in London⁸⁶ whose products can be found listed in many trade catalogues of the period including Roberson, Winsor and Newton and Charles West, Sims' local supplier.⁸⁷

Other papers for his pen and ink work included a range of hot-pressed and 'not' cartridge papers. The relatively uniform dimensions of several of the sheets, suggests many were pulled from sketch books.⁸⁸ Cartridge paper was originally developed for wrapping powder and shot but its hard sizing and rugged surface made it attractive to the artist for its strength, versatility and warm off-white or pale buff tone.⁸⁹ Demand grew and by the early 19th century a range of cartridge papers was stocked by a number of artists' supply outlets. Cartridge paper is difficult to define accurately in that it was produced by several mills and made to slightly different specifications. But by the 1850s it was generally regarded as any standard, typically 120gsm to 220gsm,⁹⁰ uncoated, white, machine-made paper made from chemical wood-pulp and engine-sized also with gelatine, unless sold as a drawing paper in which case it was likely to be tub-sized with gelatine.⁹¹



Fig. 5: Charles Sims: *Isabella* series (c.1901-5): Top left, *If eyes were yet all dewy*: Top right: *And yet they knew it was (obscured) face*: Bottom left, *And Isabella did not stoop to love*: Bottom right, *And many a jealous conference had they*. The series was commissioned by John Lane of Bodley Head in 1904 but unfortunately was rejected.

All images measure 215 x 165mm and are executed in black ink applied with a fountain pen, on Bristol board or other similar hot-pressed laminated support. Despite each board's similarities, the increased levels of discolouration in images top left and right indicate that the artist used different boards perhaps ones containing alum and rosin sizing or those with the inclusion of wood fibres. Sims archive GB3025-1-4- 4:5:6:7.





Fig. 6: Charles Sims: Left: *The Fates* (1897) original drawing for dry-point in reverse executed in black indelible ink applied with a pen with graphite under-drawing on a Whatman style, handmade, not wove paper approximately 200gsm, 220 x 290mm. GB3025-1-4-1. A sharp increase in draughtsmanship and control of the pen is very apparent in this drawing when compared with earlier works. Each figure has been carefully considered and the intensity and vitality of the marks adjusted to suit the individual forms. The male on the left is a self portrait, Sims features in many of his compositions in various guises. Middle: Late proof (1897), etching and dry-point on off-white, laid mould-made Arches Ingres paper, 'not' surface with MBM repeat countermark bottom edge. GB3025-1-2-2: Right: Edition print mounted onto thin board on a cream Whatman style, handmade 'not' wove paper, 270 x 335mm .GB3025-1-2-1:



Fig. 7: Charles Sims: Detail of drawing above. The representation of light and shade is problematic when using ink, but by varying the thickness, direction and distance between each line Sims has achieved sensitivity and fluidity appropriate to the subject. The artist however was careful to point out the disadvantages of overworking the surface and the virtues of restricting drawing to one pen. 'Why is it that a pen drawing in which pens of varying thickness are used is less interesting than a drawing made throughout with the same pen? By changing your pen, using dots and fine lines, you will end by making a drawing so complete in tone and suggestion of colour that it gives all that could have been given, far more easily and quickly, by the brush. It ceases, in fact, to be pure drawing.' (Sims1934: 44 & 45).

2.4.2: Ink

Although Sims makes no mention of specific makes or types of ink, certain assumptions can be drawn from examining his work under the binocular microscope and with infrared reflectography.⁹² The inks strong absorption in infrared rules out the inclusion of iron gall ink and modern ink formulations, based on synthetic organic dyes,⁹³ and the precise crisp lines, depth of colour and slight sheen, when viewed in raking light, indicate the presence of a waterproof, carbon based Indian ink.⁹⁴ Indian ink was the most commonly used black ink at this period and available in liquid or in solid sticks imported from China.⁹⁵ It was sold in two forms - non-waterproof⁹⁶ or waterproof - under various names including indelible ink, *Liquid Indian ink*, *English ink* or *Fixed ink*.⁹⁷ To make ink waterproof, various gums, mucilages, protein-based adhesives or shellac dissolved in borax were added.⁹⁸ These vehicles prevented feathering and allowed for further re-workings without disruption, but they tended to clog pens easily, and in less skilful hands they lacked the subtleties of surface associated with non-waterproof inks, particularly when applied with a quill or reed pen.⁹⁹

During the 19th and early 20th century a plethora of black indelible ink formulations flooded the market. A detailed account of many of these recipes can be found in Mitchell's *Inks, Composition and Manufacture* of 1937 and are therefore not repeated here. It is however interesting to note that the great majority of Indian inks were prepared first by grinding lamp-black with a dilute solution of potassium hydroxide to form a cream, to which slightly alkaline water was incorporated. The resulting deposit was collected, dried and incorporated into a decoction of carrageen moss to which a little musk was added. In another patented formula, a solution of gelatine was boiled under pressure, uncovered until suitably concentrated to which lamp black, heated to redness in a crucible, was added. The object of heating the gelatine was to convert it into gelatine-peptone which resisted solidification

unlike ordinary gelatine Indian inks. Other formulations purported to have followed more traditional Chinese recipes and claimed to rival 'the best from the Orient.'¹⁰⁰

An increase in additives in commercial Indian inks gave rise, in some quarters, to concerns regarding the potential impact on the working properties and the long-term effects of the ink.¹⁰¹ In response, statements appeared in colourmen's catalogues defending the purity of their products. For example in the Reeves 1928 catalogue their particular brand of indelible Indian ink was described as 'an ink used for many years in the principle drawing offices throughout Great Britain, India and the Colonies. It has been freely imitated, but the reliability of the original invention has never been attained by the production of its imitators. It is a pure carbon ink, and, not being intensified by the addition of blue pigment or dye; it is thoroughly permanent.'¹⁰² Roberson's preparation for English Ink, which simply contained lamp black and gum Arabic, also suggests a purer manufactured product. (See Fig. 8).

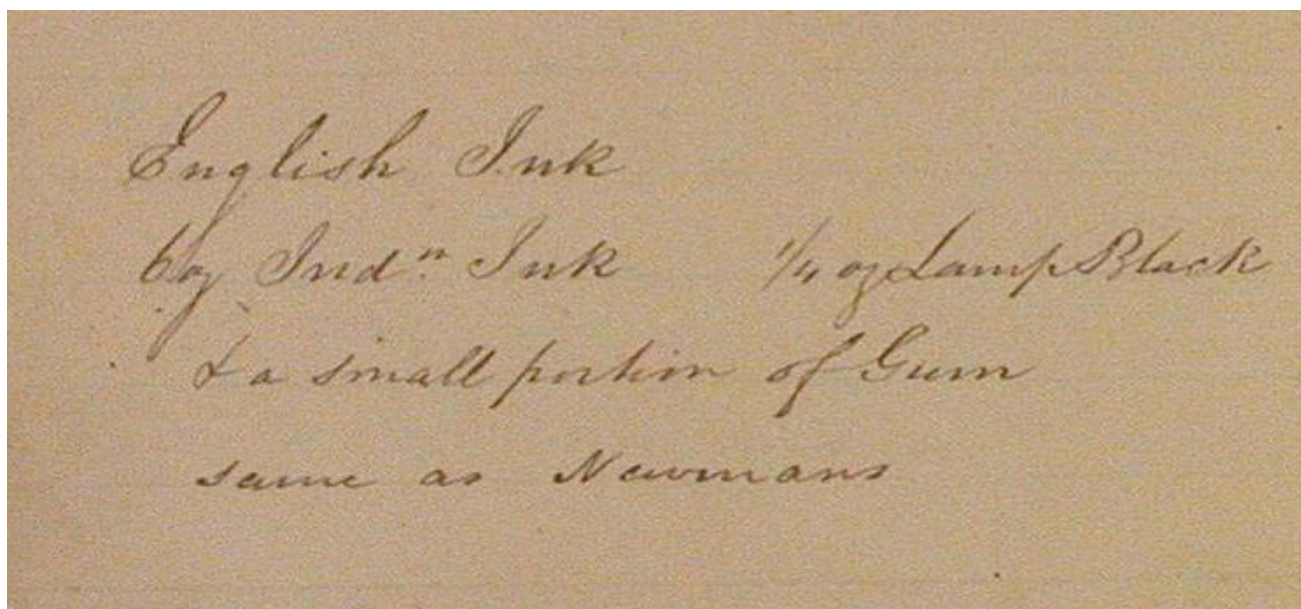


Fig. 8: Recipe for *English ink* from Roberson and Company Recipe Book (c.1860s) MS.788.1993, Fitzwilliam Museum, Cambridge. James Newman of London (1784 -1933) was one of the leading colour makers of the 19th and early 20th centuries supplying, Walter Sickert, Arthur Tomson, John Singer Sargent, Wilson Steer, William Rothenstein and Paul Nash. Reference: The National Portrait Gallery, London on-line *Directory of Artists' Suppliers and Colorman, 1650 to 1939*.

Sims also occasionally used non-waterproof inks applied with a brush to achieve a more painterly effect. C.J. Holmes wrote of the virtues of brush drawing which he described as ‘akin to painting’ as it facilitated great freedom of handling:

Yet this very flexibility makes the brush a difficult thing to control, so that brush drawings are comparatively rare things, and are commonly made only by those who are very facile executants. The quality gained by the brush is one of swiftness and spirit, and this quality is apt to vanish when the wash is in the slightest degree disturbed or modified by subsequent retouching. The brush is thus ill-suited for any subject that demands delicacy of tone and modelling.¹⁰³

The distinction between thinned black inks and a grey watercolour wash is often difficult to make, as both are either analogous or identical in composition. As a result drawings of this type are often described as watercolours, although inks when diluted generally possess a greater range of grey/ brown hues as seen in Fig. 9, and inks’ finer particle size encourages penetration into all but hard-sized papers and boards.



Fig. 9: Charles Sims: *Untitled*, drawing from Scrapbook (c.1890) black Indian ink applied with a brush on a cream coloured, (possibly one sheet) Bristol board, 130 x 175mm. This muted, painterly effect is achieved by working the ink ‘wet into wet’ onto a smooth surface and avoiding any significant retouching. This technique serves to increase the overall sentimentality of the work. Sims archive.

2.5: Stump work

Stumping and smudging techniques feature in only a few drawings in the archive and all appear to have been completed prior to 1890 except one study, which by its superior draughtsmanship is likely to hail from 1900.

Pastels and fabricated chalks, when applied directly, facilitate broad modelling and vigorous mark making, but when used in conjunction with a tortillion the blending of the edges leads to a lack of definition in the forms. In Sims' own notebook, in an entry of 1905, he warned of the 'deadening effect' stumping had on the 'vitality of a composition,' an observation clearly borne out in the drawing below. (See Fig. 10).¹⁰⁴



Fig.10: Charles Sims: *Untitled* (c.1880) black and white fabricated chalk applied with a stump tortillion with graphite under-drawing on a dark buff-coloured European wove, hot pressed or calendared paper: 230x 290mm, Scrapbook, Sims archive. The slightness in drawing, in part due to the use of the stump, is in sharp contrast to Sims later more vital and vigorous techniques of drawing.

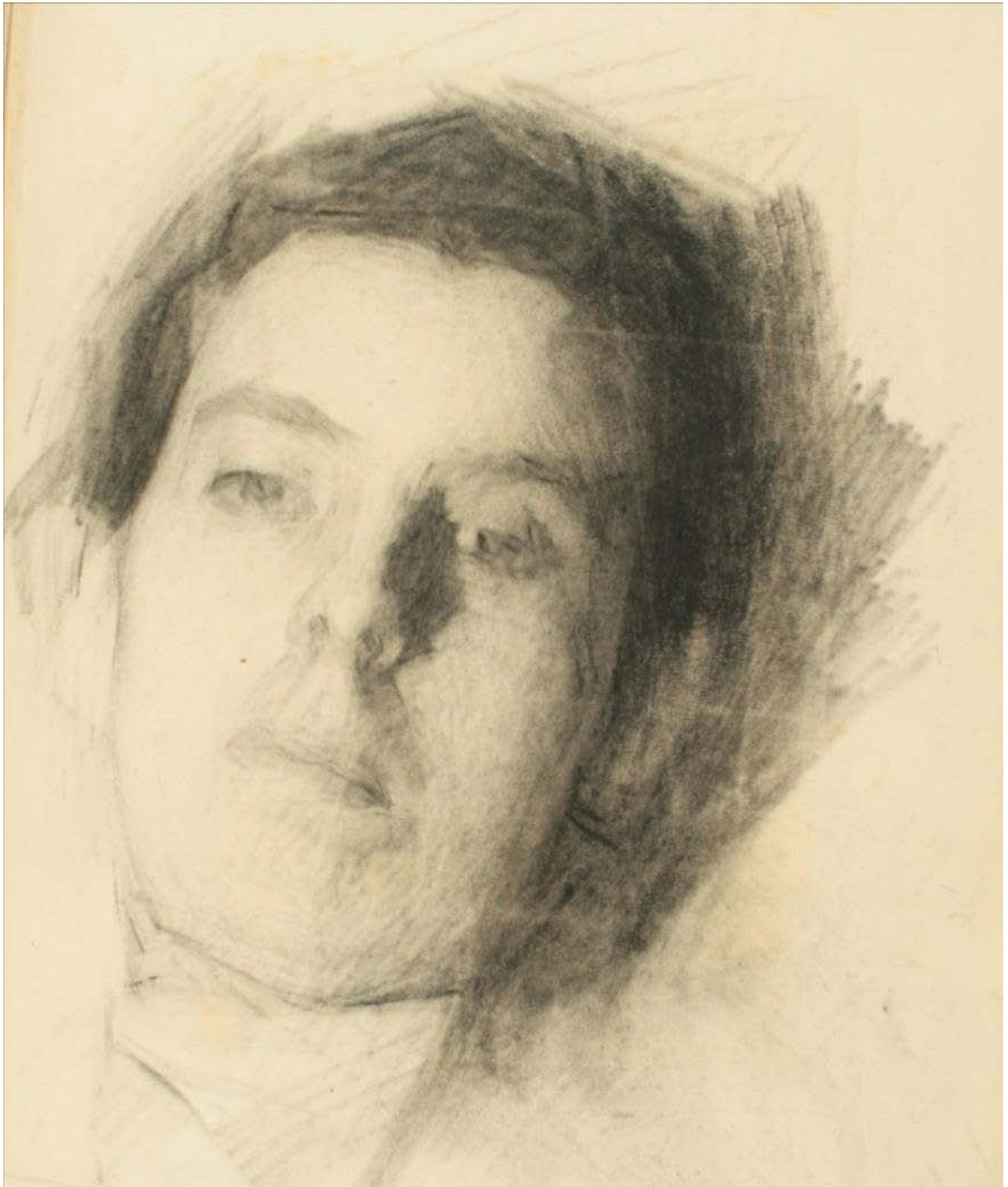


Fig.11: Charles Sims: *Study of a Head* (c.1900) black fabricated chalk applied directly and with a stump, on a not surface, light-buff coloured wove paper, approximately 220gsm in weight and probably mould-made. Scrapbook, Sims archive, 290 x160mm. The success of this drawing is due to the avoidance of overworking the surface with the stump and the combination of carefully blended edges with selected linear marks which have been added to give strength and definition to the structure. The shadow on the right of the face has been carefully 'broken up' with what appears to be an eraser. It is also possible that this was used to suggest the faint grid marks on the right—an innovative way perhaps of scaling up a composition or transferring the image to canvas?

2.6: Life studies

A large proportion of the monochrome drawings in the archive are studies of the human figure from life. Whether nude or clothed, based on family members or hired models, the figure was at the centre of Sims' compositions and perhaps more than any other subject displays his powers of observation and technical skills in drawing. In this group of studies the focus on capturing the essence and corporeality of the human form echoes strongly the Slade approach to drawing in the style adopted, in the way in which the forms occupy the space within the paper, and to a greater extent the materials employed. Sims' preferred choice of media for figure studies included charcoal, fabricated chalks, Conté and lithographic crayons, although graphite and brown inks are also used.

2.6.1: Charcoal and fabricated chalks

James Watrous describes charcoal as 'a medium of modest characteristics, simplicity of preparation and common usage' and as a result we are apt to overlook the reliance which so many artists placed on it.¹⁰⁵ At the beginning of the 19th century charcoal replaced hard natural chalks as the principle medium for figure studies, particularly in Academies where it was the traditional tool for life-drawing exercises. Sims shared this preference. Charcoal is particularly adaptable and is suited to both line and mass drawing techniques and was the recommended media in setting out all design elements on canvas.¹⁰⁶ Sharpened to a point it can produce decisive marks but when used broad-side it can make a mark similar to a brush and is much more like painting than any other form of drawing technique.

Charcoal at this period was made in many different degrees of hardness and softness. The best of which was Venetian and vine charcoals and the French named *Fusain Rouget* available in three forms No. 3 being the softest and No. 1 the blackest.¹⁰⁷ The methods of preparation involved carbonising vine or wood, commonly willow (a species known as

sallow), in heated chambers from which air is excluded to avoid combustion. Most charcoals lack the chromatic intensity of fabricated chalk, for which they are often mistaken. They also have limited covering power and a reduced tonal range, typically appearing dull gray/brown in more lightly applied areas. Charcoal's splintered and sharp particles of various sizes produce uneven fragmented lines, and many of the smaller particles readily sink into the interstices of the paper particularly if the surface has a 'rough' finish.¹⁰⁸ When rubbed with a finger, it sheds a soft grey tone over the whole work and highlights can be taken out with the precision of white chalk.¹⁰⁹ In contrast, the short, roundish, and dense black particles of fabricated chalks are weakly bound together and with slight pressure disintegrate readily on the surface of the paper. They appear to saturate the support, leaving mounds of black particles on the peaks of the paper grain. These textual features and distribution of the media produce distinctly different qualities in a drawing. Charcoal produces softer feathery notes whereas the line produced by fabricated chalks is altogether more vigorous, powerful and dynamic. When compared with other drawing media, both fabricated chalks and charcoal produce the greatest range of light and dark contrasts - qualities that are especially suited to figure and portrait work where dramatic effects are desirable.

Fabricated pastels or chalks were introduced in the 18th century and made from pastes which are prepared by mixing dry pigments with a binding medium which was then rolled into a stick and dried. The ratio of binder determines the friability, hard forms with increased binder, being more suited to neat and precise drawings and soft forms more suited to broad techniques and stump work. Close examination of the case studies reveal that Sims used both hard and soft forms in the course of his work. (See Fig.13).

2.6.2: Conté crayon

Red Conté crayon, also known as ‘sanguine,’ is a form of fabricated chalk originally developed in the early 19th century by Nicolas-Jacques Conté, inventor of the modern graphite pencil. Its characteristics and handling qualities are somewhat similar to the natural red chalk which it largely replaced, and like its predecessor it quickly became a significant drawing medium in the life rooms of the academies. Natural red chalk was one of the most important drawing materials of the 15th to 18th centuries but due to a reduction in quality and availability of the natural product, its use declined over this period. Speed records that a limited supply was available from artist colourmen sold by the ounce but often the quality was hard and gritty.¹¹⁰ Conté crayons, available in sepia, white,¹¹¹ and three grades of black,¹¹² were artificially made and distinguished from other regular pastels by their shape and their unique compressed compound of pigments and binder, which reduced the overall friability and facilitated greater precision in drawing.¹¹³ Red chalk when rubbed with the finger or a rag cloth, -a technique suggested by Speed- spreads evenly on the paper and produces a middle-tone on which lights can be drawn with an eraser, and for additional depth powdered chalk was mixed with water and gum Arabic to achieve a rich velvety dark. It was also understood that red chalk could withstand a great deal of re-drawing and corrections, and hardly ever needed fixing.¹¹⁴

Although chromatically strong due to the high content of iron oxide, red Conté chalk lacks the range of tonal values present in natural red chalk, and as a consequence it produces soft defused images more appropriate to smaller-scaled work. Sims used Conté red chalk throughout his career as a convenient instrument to record his thoughts in his sketch books and for numerous studies, of which the drawing of his wife Agnes for *The Top o’ the Hill* (c.1901) is representative. (See Fig.14).

Sims also used red chalk in conjunction with other media for example black and brown ink (See Fig.41) and records in his notebook, watercolours ‘worked up in black and red chalk, red chalk for deep shadows, black for half tones,’ followed by ‘washing off the chalk with a brush.’¹¹⁵



Fig.12: Charles Sims: Top: Study of *Mother and Child* (c.1906-10) charcoal on a moderately thin hand-made, rag, buff coloured, wove, hot pressed paper, hard tub sized with gelatine. The support has a strong resemblance to J. Green and Sons papers regularly used by Sims.
GB2530-1-4-65:



Below: Study in reverse for *June* (1924) charcoal on paper.
GB3025-14-67:
The lack of chromatic intensity of the medium and geometry of each drawing, which is based on circles and ovals, serve to emphasise the intimate nature of the composition and closely follows the teachings of the Slade.



Fig. 13: Charles Sims:
Female Nude Studies (c.1907)
black fabricated chalk on
mould-made, wove paper
GB3025-1-4-46: Multiple
studies on one sheet was
commonly practiced at the
Slade- a method inspired by
the drawings of Michelangelo
and Leonardo da Vinci:

Left: *Study of a Young
Women*, (c.1911) black
fabricated chalk on wove, not,
drawing cartridge. GB3025-
1-4-49

Sims has combined both hard
and soft chalks, sharpened to
a fine point and possibly
dampened to create additional
depth and intensity in the
head of the foreground figure.
The accuracy and
sensitivity of each drawing
suggests that both studies
were *sight-sized*.

2.6.3: Lithographic crayons/chalk

Ambiguities in the use of the term ‘crayon’ occurred frequently during the period leading up to the commercial introduction of formulations based on Alois Senefelder’s recipe, c.1800, which combined various proportions of wax, tallow, spermaceti, soap and shellac with pigment.¹¹⁶ Whilst it is clear from archive evidence that Sims did not adopt coloured crayons for drawing like several of his contemporaries,¹¹⁷ there are occasions in his notebooks where he refers to the virtues of black lithographic crayon, also referred to as chalk. He records:

Lithographic chalk is a good material for large drawing instead of pencil. It does not rub, and the hand may be rested and moved about over a piece of finished drawing without the least chance of injury. Also, an alteration or addition may be made in pencil and rubbed out with Indian rubber without moving the chalk. The chalk itself can be erased with a penknife on some papers- Madderton’s pencil chalk paper, for example.’¹¹⁸

The penknife was an unusual method of correcting drawings, and no reference to its use has been found in any other sources except in Ruskin *Elements of Drawing* where he recommended using a penknife to either remove ‘conspicuous dark lines’ of ink altogether or as a means of lightening the whole drawing by ‘passing over it with the edge of a knife.’¹¹⁹

Lithographic crayons were sold commercially by several artists’ suppliers, including both Roberson and Rowney, in a peel-off paper casing, not unlike an ordinary oil pastel, or in square crayon-stick form. The stick form was available in seven degrees of hardness, from 00 (extra soft) to 5 (containing copal for extra hardness). The pencil form, which was likely to have been used by Sims, simply due to its added convenience, was also sold in five degrees of hardness.¹²⁰ Although there are no studies in the archive executed in lithographic crayon, there is little doubt from Sims’ accounts that he used it regularly, possibly for larger scale works intended for murals.



Fig.14: Charles Sims: Study for *The Top o' the Hill* (portrait of Agnes), (c.1902) in red Conté chalk on wove, not surface paper which resembles a mould-made Archés or Rives, 465 x 340 mm, GB3025-1-4-9. The delicate diagonal marks and detailing of the face would be difficult to achieve in regular pastel as it is more friable and prone to smudging and offsetting.

2.6.4: Supports and fixatives

In addition to Whatman wove Turkey Mill papers, Sims' support preferences for life drawing included Madderton's graphite and chalk paper¹²¹ and J. Greens & Sons relatively, thin 'hot pressed' papers.¹²² Replicating the characteristics of 15th and 16th century Italian supports a French handmade, laid, Ingres paper, with distinct chain lines visible in transmitted light, was also favoured.¹²³ Sims used Ingres paper for the fabricated chalk study *Spring Song* c.1913 which stylistically refers to numbers of late Renaissance artists. (See Fig.15).¹²⁴ This study is also interesting in that the medium has been fixed with an oleoresinous material with a yellow appearance in reflected light and distinctive pale orange fluorescence under ultraviolet light suggesting shellac.¹²⁵ Fixatives used to secure friable media to the surface of the paper and facilitate the building of tones and layers were commercially available from art suppliers. It is not known whether Sims purchased a preparatory product or mixed the fixative personally. Either way there were many options to choose from. For example, in the Roberson trade catalogue of 1901 Roberson's and Rouget's standard fixing fluids and fixing apparatus (diffusers)¹²⁶ were sold alongside a '*special fixatif*' known as *Ferraguti*, a product which the manufacturers claimed to be a 'new direct process, fixing the work thoroughly without lowering or injuring the tone of colour'.¹²⁷

A wealth of recipes was also to be found in technical manuals. For example in Hilaire Hiliers' *Notes on the Techniques of Painting*, white lac (shellac) varnish in pure grain alcohol; sandarac in alcohol; India rubber and sandarac in benzol; gutta percha and shellac in essence of turpentine and benzol alcohol; copal and shellac in alcohol; and a range of natural proteins such as gelatine, casein and skimmed milk, were recommended as alternatives.¹²⁸



Fig. 15: Charles Sims: A Study for *Spring Song* (1913) fabricated chalk on handmade laid, Ingres paper, 380 x 555mm. The clearly visible chain lines in transmitted light recall the qualities of Renaissance drawings. The yellow halo around the figures is due to a fixative being applied to the surface possibly with a metal mouth diffuser. GB3025 -1-4-37.

Left: Detail in transmitted light of laid and chain lines of the paper. See also Appendix 1 for more technical details on the drawing.

2.6.5: Graphite

Graphite, an allotrope of carbon, was first mined in Borrowdale, Cumbria in 1664 and used for writing purposes in small lumps mounted on a stick. It was not until the 18th century that its true composition was determined and the material given the name graphite.¹²⁹ The modern graphite pencil however, is largely based on simultaneous discoveries by Nicholas Conté in France and Joseph Hardmuth in Austria who in 1795 took inferior continental grades of the natural graphite, ground it together with clay, compressed the paste into cylindrical rods and baked it in a low temperature oven.¹³⁰ By the early 20th century synthetic graphite, made by either passing an electric current through granular anthracite or the Acheson method, had fully replaced the natural form bringing with it consistency and quality to the manufactured product.¹³¹ Graphite is a comparatively weak medium in that it is difficult to make a heavy mark with it when compared with charcoal and fabricated chinks nevertheless it is universally prized for its adaptability, subtlety, precision and its mark-making potential which can range from delicate stippling techniques to broad linear effects.

Sims understood the limitations of graphite and rarely went beyond its inherent capabilities for pure line work. He chose subjects that were complementary to the medium's limited tonal density, and avoided the undesirable shiny effects which so often occurred as a result of overworking. He described working with hard '3H pencils on smooth (Bristol) paper' and '4B on cartridge' when drawing the figure from life.¹³² He also wrote of the advantage of drawing with a thick carpenter's pencil, which he also referred to as a 'fat lead.'¹³³

Despite graphite's convenience, availability and affordability Speed recounts its relative unpopularity in art schools as a medium as it demanded higher levels of observational skills, hand eye coordination and discipline.¹³⁴



Fig. 16: Charles Sims: Top left: *Female Nude Study* (c.1913) graphite on wove, not paper: Top right, early study for the 'Three Graces' in *Wood Beyond the World* (c.1913) graphite on a hand-made, not surface, Whatman style paper, GB3025-1-4-50: Bottom left: Thumbnail sketch of *Female Standing*, (c.1915) graphite on wove hot- pressed paper from sketchbook. GB3025-4-12: Bottom right: (c.1910) soft graphite on pale buff coloured, hot- pressed wove, machine made, cartridge paper, GB3025-4-12. This group of studies show a marked resemblance to the drawing style promoted at the Slade in which the figure has been constructed entirely from line rather than tonal mass. Close attention has been paid to the angles and articulation of the body and there has been no attempt at suggesting surface texture or to place the figure in a setting. The arrangement of a model in front of a plain background was a convention promoted by all Academies and Art Schools of the period with the exception of the Westminster School which came under the influence of Walter Sickert who maintained that a figure was more likely to attain a sense of reality if related to its immediate environment.





Fig.17: Charles Sims: Top: *Figure studies*, (c.1927) in soft graphite on a hot-pressed wove, machine made, cartridge paper. Sketchbook GB3025-4-12: Bottom right and bottom left: Early sketch book figure studies for the *Spirituals*, (c.1926-7) graphite on a wove paper from a Madderton's Cambridge Pencil and Chalk sketchbook, 355x 255mm, GB3025-4-16. Although relatively rare examples of the male nude, these two studies are representative of a composite style of drawing Sims adopted in which he paid special attention to the positioning and gesture of the models hands and feet.



2.6.6: Brown inks

Sims like many of his contemporaries used a great deal of brown ink in his drawings. He believed it to be ‘more agreeable’ than ordinary black ink but acknowledged its difficulties during application as it did ‘not flow so well in a fountain-pen as ordinary writing-ink.’¹³⁵

Brown inks, generically referred to as sepia, are modern descendants of several old and new ink recipes. Within the traditional group of inks, sepia, bistre and iron gall ink¹³⁶ were the most common although by the late 19th century less reliable formulations based on organic pigments and synthetic dyes were beginning to infiltrate colourmen’s catalogues.¹³⁷

True sepia, derived from the dark brown liquid discharged from the cuttlefish (species *Cephalopoda* genre *Sepia officinalis*) is a complex nitrogenous compound composed of over 78% of melanin which is responsible for its transparent yellow-brown colour and high chromatic strength.¹³⁸

In comparison bistre is a dark brown slightly opaque ink made from soot collected from charred wood. It is essentially an incomplete carbonized pigment with quantities of tar which helps to bind the carbon particles and give colour to the ink. Due to its high tar content, the addition of gum (commonly gum Arabic) was not necessary although most commercial recipes added it to ink preparations as a precaution against feathering.¹³⁹ This addition to the ink may have affected the flow properties of the medium as witnessed by Sims above.



Fig. 18: Charles Sims: *Women and Two Sons* (c.1906) in bistre coloured ink applied with a brush and pen with graphite under-drawing on *Charles West's Prepared Water Color Board* described on the verso as 'consisting of a sheet of O.W paper mounted onto thick white card and a sheet of ordinary paper strained the back to prevent warping,' 250 x350mm, GB3025-1-4. Sims only occasionally used watercolour boards. This unfinished work illustrates how Sims, at this period, constructed his ink drawings by first producing a detailed graphite outline which was then 'coloured in' with wash and pen work. Indentations in the paper surface in the group of figure in the background, suggest they have been traced from another drawing. The mother and children are likely to be based on the artist's family.



Fig. 19: Charles Sims: Left: thumbnail sketch of a *Nude Holding a Mirror* (c.1915) soft carpenter's pencil, on a pale buff coloured, wove paper, Winsor and Newton sketchbook, 140 x 100mm, GB3025-4-6: Right: sketch in bistre coloured ink applied with a brush and pen with graphite under-drawing and traces of blue ink, support as above. The energetic and fluid marks of the sketch are reminiscent of 17th century Dutch ink drawings particularly the works of Rembrandt van Rijn. The dark brown colour and strong absorption of the ink in UV suggests bistre.



Fig. 20: Charles Sims: Top: *Study of a female in layered skirt* (c.1906) in sepia coloured ink applied with a brush and pen on white wove, hot -pressed paper, watermarked top right J. Green and Son. Ltd. 330 x 420mm, GB3025-1-4-26. The ink has been applied with great fluidity and veracity; this is due in part to the absence of graphite under-drawing which has a tendency to inhibit freedom of the wrist and hand.

Fig. 21: Charles Sims: Left: *Study of a female* (c.1910) in sepia coloured ink applied with a brush and pen on a buff coloured wove paper, 140 x 100mm, sketchbook GB3025-4-6. Sims' familiarity with the figure and years of study enabled him to draw figures accurately from memory.

2.7: Portraits

Sims' approach to portraiture was to make rapid thumbnail sketches of the sitter followed by general poses in watercolour. He then progressed to more detailed conventional studies in charcoal or graphite, the style of which was more closely related to the Slade principles of drawing, although possibly slighter in content and a stronger emphasis on outline. Several sittings were necessary before the final painting was completed, as in the case of the portrait of *Miss Kate Sims* (1895), where twelve sessions were needed.¹⁴⁰

According to his son Alan; 'legitimate portraiture was always the most tedious form of picture-making. He sought, whenever he could, to make his sitter merely the principle item in a decorative scheme of his own choosing. It was no uncommon thing for him to work out the arrangement and colour of a portrait, before he had any idea what his client was going to look like [and] his studio-journal is full of notes for experiments in technique regardless of the sitter.'¹⁴¹

2.7.1: Portrait of Kenneth Clark

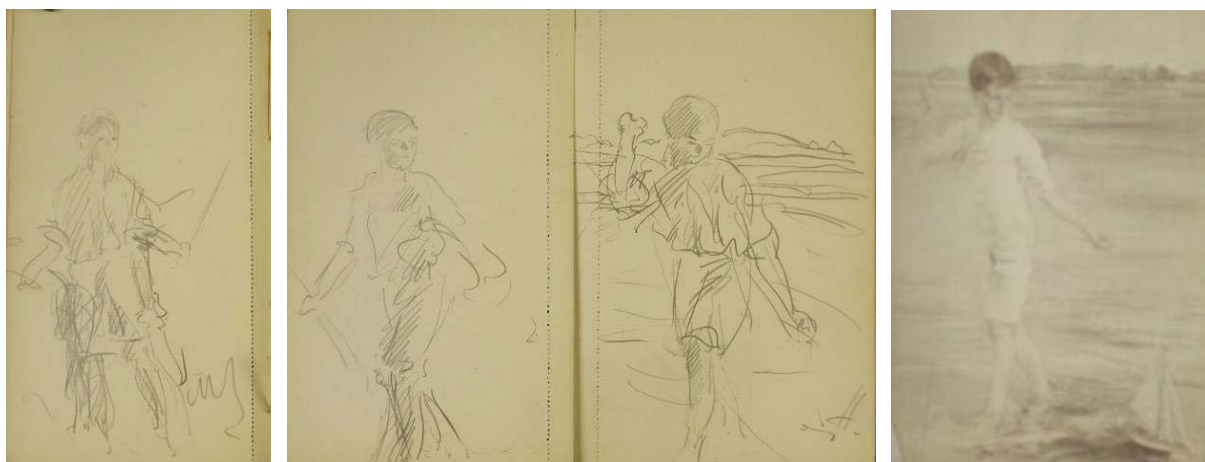


Fig. 22: Charles Sims: *Portrait of Kenneth Clark* (c.1911), graphite on hot-pressed paper, 175 x 110mm, sketchbook, GB3025- 4-7. These three rapid thumbnail sketches illustrate the beginnings of the process. The *Studio Visitors Book* in the archive records the portrait being painted at Sandowne and sold (presumably to the Clark Family) for £200: Alan Sims described the finished painting as 'a delicate symphony in white and grey and at the R.A it 'stood out as a masterful piece of painting.' (Sims1934:115). Far right: Black and white photograph from the archive GB3025-1-3-51.

2.7.2: Portrait of Professor Matthew Hay

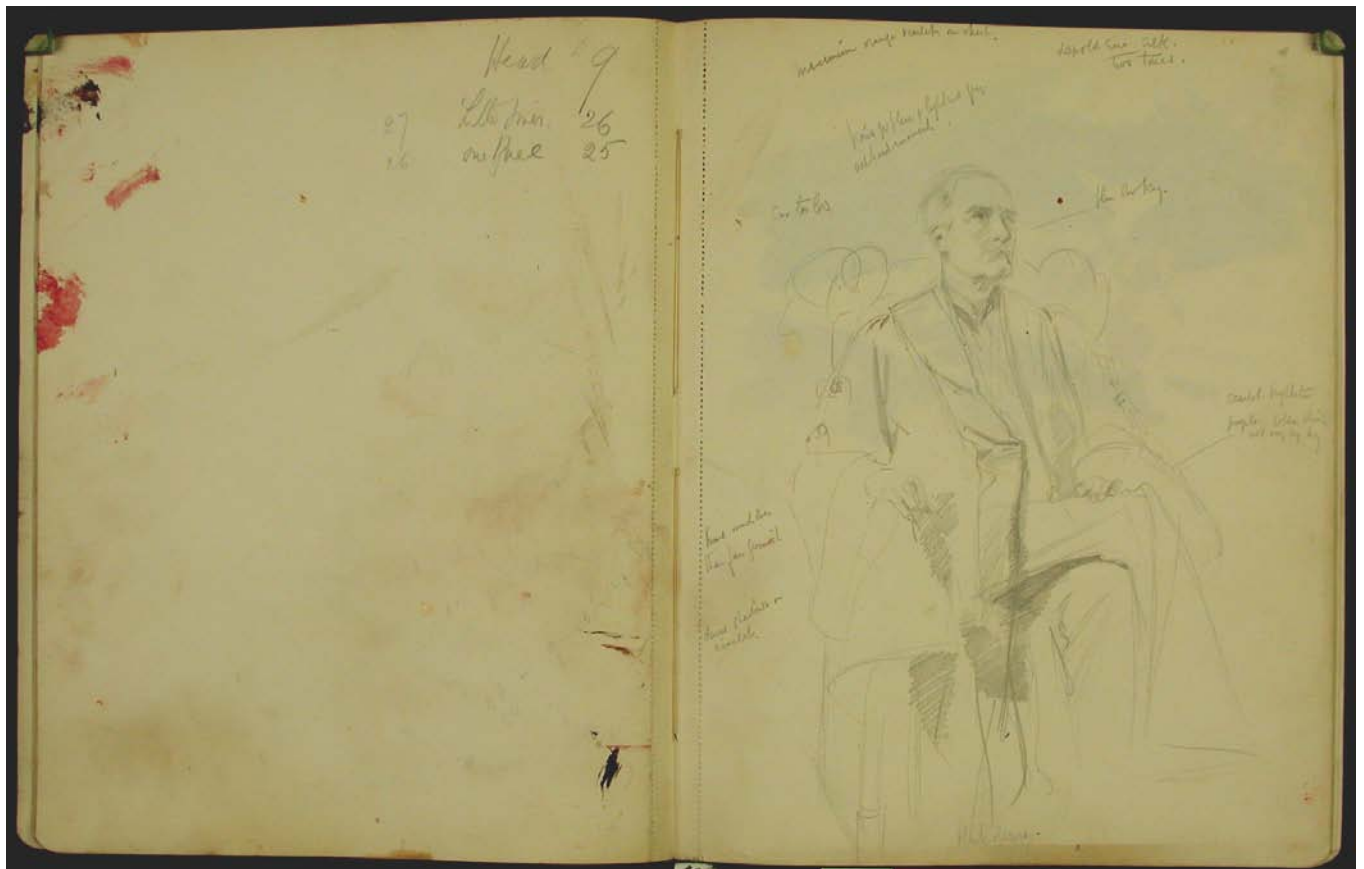


Fig. 23: Charles Sims: *Professor Matthew Hay* (1924) graphite on wove paper, 255 x 205mm, sketchbook GB3025-4-12.

Various pencil notations refer to colour passages and the positioning of elements, for example 'ear to low.'

Below: A black and white archive photograph of completed painting (1925) now in the collection of Aberdeen University. A reproduction of the portrait appears in the frontispiece of Arthur P. Laurie (1861-1949) seminal work *Painters Methods and Materials* with the following caption ‘This picture is of particular interest as it is a modern example of the 15th century oil, tempera technique, the picture having been painted in egg and finished in oil. If the theory developed in the text is justified, this picture should keep up to its present colour –key quite perfectly as the Van Eyck and other oil tempera pictures of the 15th century.’ Sims is also acknowledged in the *Preface* along with Arthur Church, Professor Eibner, Sir George Eastlake, Mrs. Merrifield and Professor G. Berger.

2.7.3: Portrait of Mrs Sims of Hammersmith



Fig. 24: Charles Sims: Studies for a portrait of *Mrs Sims of Hammersmith* (1898), graphite on paper from sketchbook GB3025-4-2, 200 x 130mm: Bottom right: Black and white archive photograph of the completed oil painting on canvas, in the possession of the Sims family. This series of sketches is unusual in that it explores the figure against a variety of different backgrounds normally restricted to his coloured studies.

2.7.4: Portrait of David Lloyd George



Fig. 25: Charles Sims: Top: *Study for D. Lloyd George* (c.1923-4) in monochrome watercolour wash, from sketchbook GB3025 4-13, 185 x 250mm: Bottom left: Photograph from the archive of *Lady Astor, Lord Arthur James Balfour and D. Lloyd George* (standing on the right) (1924). The painting originally intended for the House of Parliament is now in the collection of Bury Art Gallery and Museum. The work in the museum catalogue is described as 'oil on canvas, 345 x 395mm, very loosely executed with no detail and heavy brush strokes. Acquisition number 526, acquired in 1941:' Bottom right: A study in oil on wooden panel of *Lord Balfour*, (c.1923) 736x 483mm, now in the collection of the Scottish National Portrait Gallery. There may well be in existence similar oil studies for the remaining sitters.

2.8: Landscape studies

Detailed monochrome drawings of the landscape are relatively rare in the archive and those which exist are either rapid notated thumbnail sketches, as seen in Fig. 26, or drawn in a style reminiscent of early 19th century British landscape painters including John Cozens, Paul Sandby and John Constable. Others have a distinct French influence derived from close observation of the works of Corot and later the Fauves. (See Fig.30)



Fig. 26: Charles Sims: Annotated thumbnail sketch of an alpine landscape (c.1914) executed in graphite on what is described as a 'fine quality cartridge paper,' from sketchbook GB3025-4-10, 130 x 180mm. Sims maintained that 'this sort of rapid noting of impressions should be constantly practiced. Try all the time for a style of setting down the material. Think of the relation of each line or shape to the whole.' (Sims1934:44).

Sims' monochrome studies of the landscape differed significantly from the methods adopted for figure drawing. The forms, particularly the foliage and trees, was stylised from the outset, a technique possibly learnt through close observation and/or by copying existing graphic works. Today reproducing two dimensional artworks would appear anachronistic yet this attitude would have been understood and possibly taken for granted during this period as it was seen as continuum of late Renaissance traditions of imitating the master. Individual access to the considerable holdings in the Royal Academy collections and regular visits to the vast collections of prints and drawings in the British Museum would have been actively encouraged, and it appears from anecdotal accounts that drawing, in the presence of the original, may have also been permitted.

Royal Academy Committee reports record donations of prints and purchase of original works for the sole process of copying, and certain artists' colourmen's catalogues for example Robersons carried large stocks of facsimile reproductions (chromolithographs) for similar purposes.¹⁴² The point of copying was to observe closely a variety of mark-making methods and learn control and accuracy in judging size, shape and angles within the composition. Ruskin in *Elements of Drawing* placed emphasis on copying which he believed 'developed perception and the mastering of materials.'¹⁴³ He maintained that high finish was inappropriate in capturing fleeting moments in nature, therefore a combination of shorthand marks and memory skills was recommended.

Sims may well have improved his technique in the early days by copying engravings and drawings by other artists and following detailed technical exercises provided in manuals, for example the treatises of J. D. Harding (1846) and T.H. Fielding (1839), both available in the Royal Academy Library.



Fig. 27: Charles Sims: *Landscape study* (c.1914) in black watercolour with graphite under-drawing on buff coloured hot-pressed wove paper, 130 x 180mm. Sketchbook GB3025-4-8. Many of Sims' sketches and drawings are contained within a pencil or chalk border as a means of containing or framing the image.

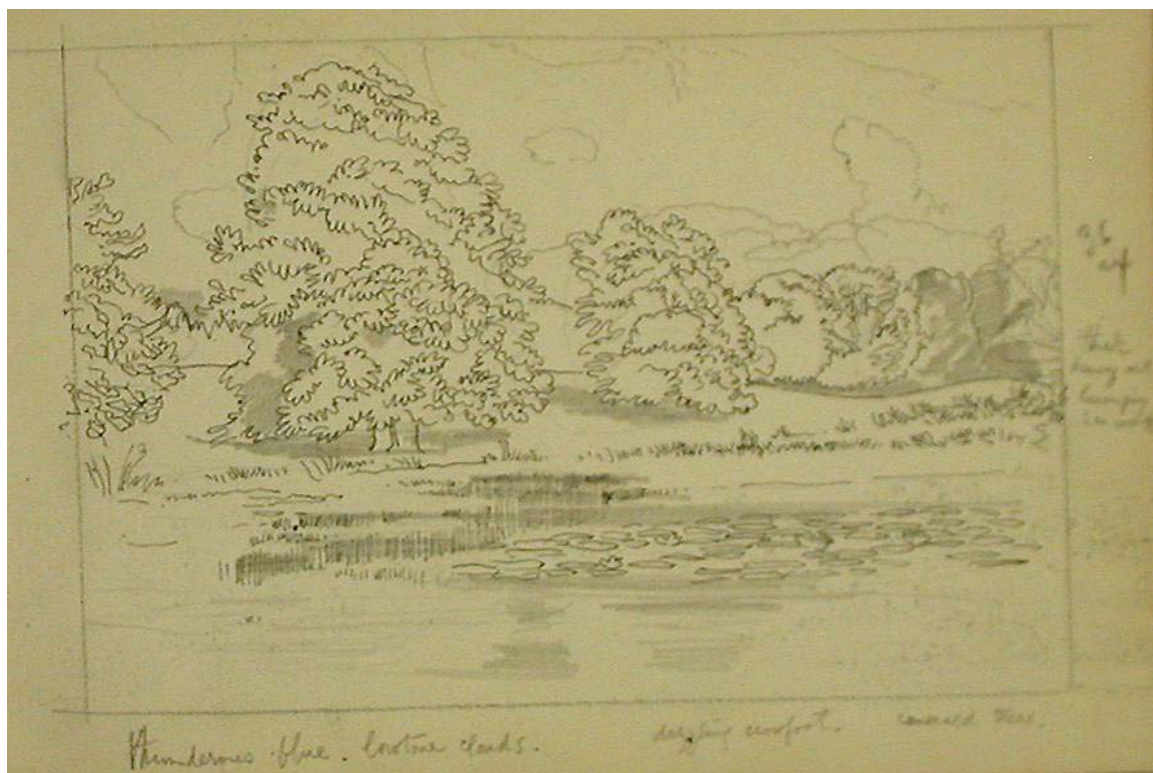


Fig. 28: Charles Sims: *Landscape Study* (c.1915) graphite on buff coloured hot-pressed wove paper, 130 x 180 mm .Sketchbook GB3025-4-8. The stylised billowing marks used to suggest the trees and foliage is in contrast to the Fig. 27. The additional notes in the margin refer to 'thunderous blue Corotian clouds.'



Fig. 29: Charles Sims: *Landscape Study*, date unknown, black ink applied with a pen, watercolour wash and graphite under-drawing on a hand-made pale grey coloured paper with O.W.P & A.C.L countermark, 280 x 520mm, GB3025-1-4-119. This work is reminiscent of a number of 17th century engravings and drawings and it is not unreasonable to suggest that Sims may have used these as a model in constructing what appears to be a studio based sketch.



Fig. 30: Charles Sims: *Landscape Study* (c.1910-1925) .Sepia ink with Conté crayon with graphite under-drawing on buff coloured hot-pressed paper, 290 x 540mm, GB3025-1-4-128. A characteristic of many of Sims' landscapes is the elongated format, large expanse of sky and mid-ground focus. In depicting trees, he ignored individual leaves and resolved them into masses of tone sharply contrasted against the sky. This is a technique likely borrowed from Corot whom he greatly admired. Sims wrote 'If you go to nature with a Corot reproduction in the lid of your paint-box, and try to find a subject which would make a Corot, you will learn a great deal about the essential forms of trees and grass, and the division of colours into cool and warm greys; much more than if you just sit down and copied nature as you and your dog see it.' (Sims1934:11).



Fig. 31: Charles Sims: Two studies (c.1915-20) of tropical plants with a distinctive contemporary approach reminiscent of Fuavist works. Black ink and watercolour wash with graphite underdrawing on buff coloured wove paper .Sims archive GB3025/1/4/58 &50.

2.9: Studies for compositions

Amongst this group of studies and drawings emerge the greatest range of stylistic influences from early Florentine and Venetian works through to Watteau, Blake and Augustus John. Motifs were often recast and used in various other paintings. Where this occurs they have been identified.

2.9.1: Bathers and pastoral



Fig. 32: Charles Sims: Two sketchbook *studies* of bathers (c.1920) in sepia coloured ink applied with a brush with graphite under-drawing, on Whatman, ivory coloured, wove, not surface, watercolour paper, 100 x 180mm, sketchbook, GB3025-4-11.

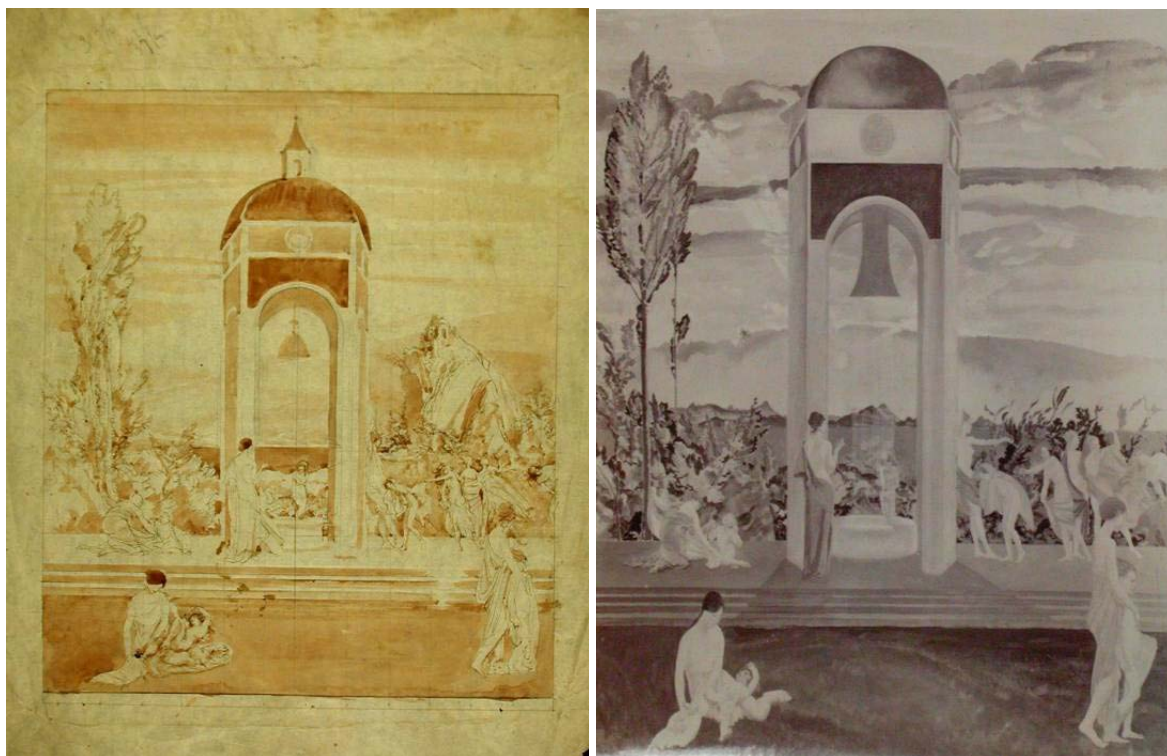
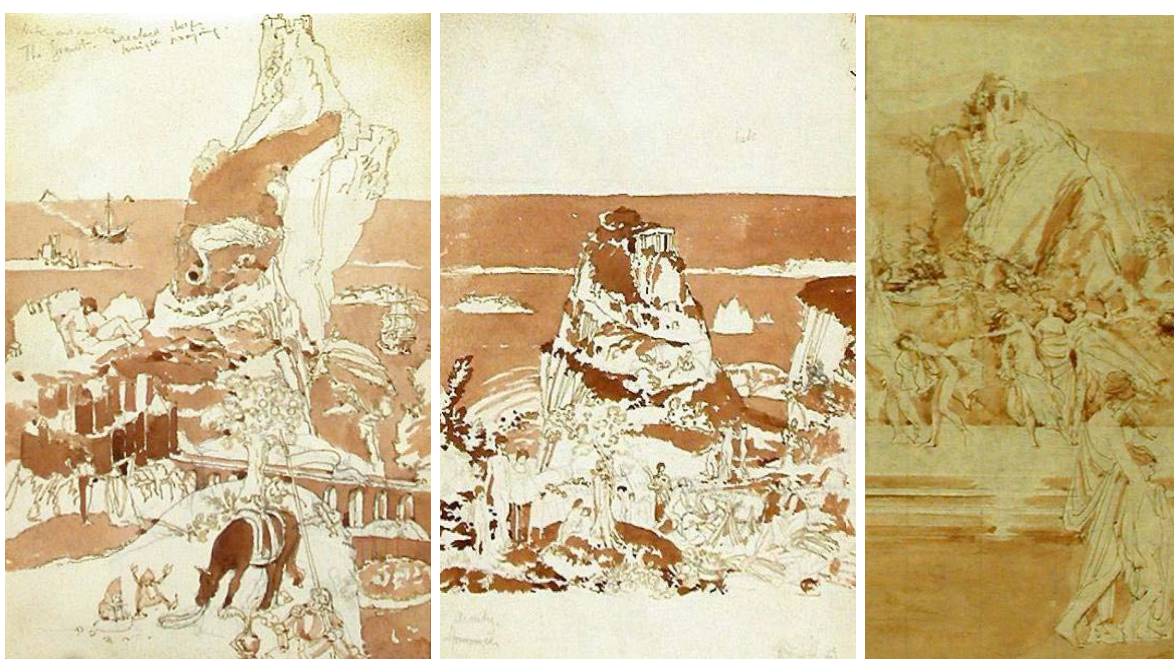


Fig. 33: Charles Sims: Top left: study for *The Shower Bath* (c.1920) 480x 380mm, sepia coloured wash with graphite under-drawing on medium weight hot-pressed, wove paper .GB3025-1-4-120: Top right: black and white archive photograph of *The Shower Bath* (c.1920) egg tempera on canvas, whereabouts unknown. This is one of the few complete and detailed drawings in the archive which relates to a known painting. The drawing has been subdivided into a grid system in preparation for transferring onto the canvas and although a few minor changes and further simplification of the composition has occurred, the final painting is a relatively faithful rendition of the drawing. Several aspects of this painting are also reminiscent of other works, for example the female figure by the arch bears a striking resemblance to one of the 'Three Graces' in *The Wood Beyond the World*, and the bending figures on the far-right occurs in *Playmates*, *An Island Festival* and a *Rural Idyll*: Below left and middle: *Studies* from sketchbook GB3025-4-11, (c.1916 to 1917), 100 x 180mm. These highly detailed and Blakean influenced studies may have been recast later for the background of the drawing above.



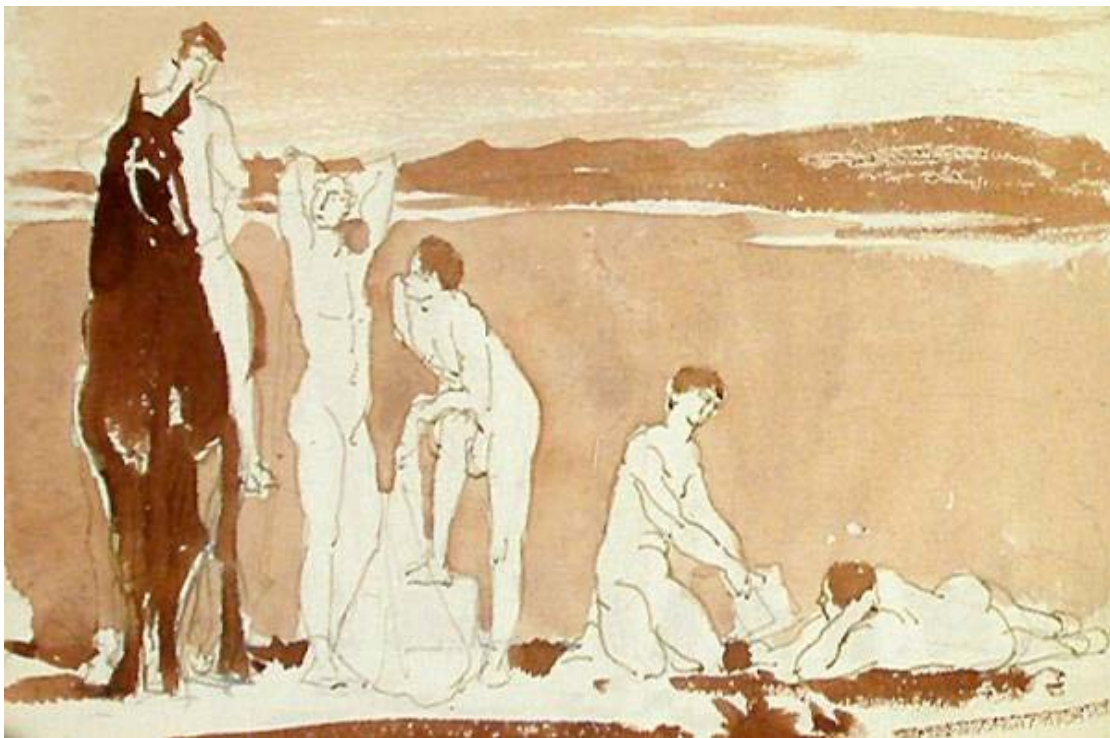


Fig. 34: Charles Sims: Top: *thumbnail sketch* of a group of figures with a horse (c.1915-8). Dark blue fountain pen ink and grey wax crayon, on a machine- made commercial lined notepaper. Loose sheet sketchbook GB3025-4-2: Below: Study of thumbnail sketch above in brown sepia coloured ink applied with a brush, graphite under-drawing on Whatman watercolour paper, 100 x 180mm. Sketchbook GB3025-4-11.



Fig. 35: Charles Sims: Below a black and white archive photograph of *The Crab Apple Tree* (1911) described in Sims *Studio book* as oil on [canvas] . The painting was exhibited at the R.A in 1911 and sold to Mr R Hayes esquire for £100. In the artists' *Studio diary*, (February 26th 1911) he records: 'The Crab Apple Tree' is a subject that can be done again and again.' There are several versions of this motif in the archive including the sketchbook image above dating from the 1920s and executed in brown sepia ink or watercolour on Whatman paper. GB3025-4-11



2.9.2: Allegorical



Fig. 36: Charles Sims: Above: *Pastoral scene* (c.1910-12) black ink applied with a brush with grey watercolour wash heightened with white, 185 x 250mm, sketchbook GB3025-4-13. The composition is primarily one of tone and mass rather than line and the system of light and shade appears to be carefully worked out. The final white touches give added expression to the forms and sculptural solidity to the drawing: Below: Related sketchbook image in which ink and watercolour has been added to damp paper creating characteristic runs. Both images have a striking resemblance to *The Wood Beyond the World* (1913) and therefore may be early studies.

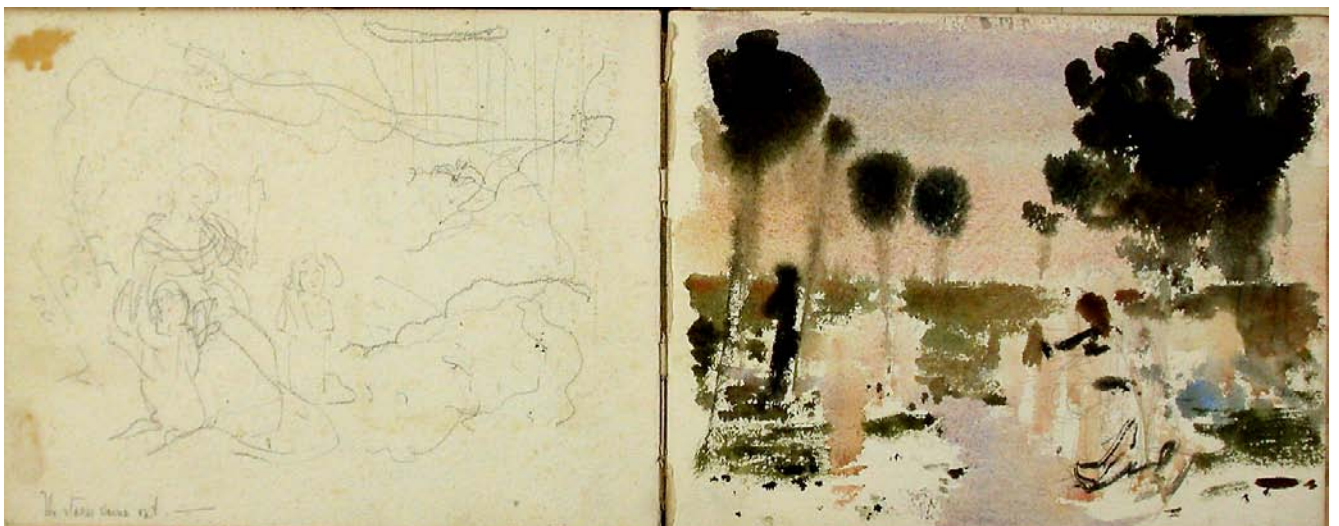




Fig. 37: Charles Sims: Top left: Thumbnail sketch of *The Little Archer* (c.1913-14) graphite on lined ledger paper, loose sheet from sketchbook GB3025- 4-2

Top right: Related sketch in graphite on wove hot-pressed paper, 175 x 110mm, sketchbook GB3025 4-7.

The second sketch- likely to have been modelled on his son Alan- has quickly established the basic structure of the design which has been followed through to the final painting.

Left: Sepia toned photograph from the archive. The painting is described in Sims' *Studio book* as [egg] tempera, oil and wax on [canvas] 915 x 710mm, The painting was exhibited at the Royal Academy in 1914 and sold to Robert Younger Esq. K.C. for £400.

2.9.3: Fête galantes and bacchanals

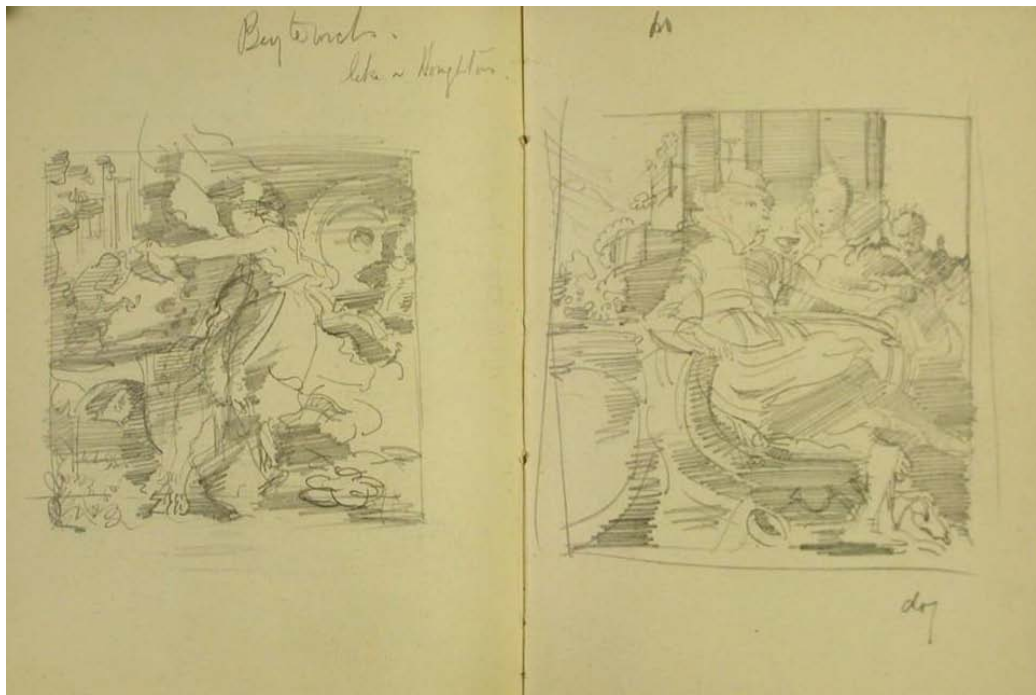


Fig. 38: Charles Sims:
Top: Two 'Rococo'
inspired sketches for
paintings (c.1915-18)
in graphite on hot-
pressed buff coloured
paper Winsor and
Newton sketchbook,
140x 100mm,
GB3025-4-6.

Fig. 39: Charles Sims:
Love in the Wilderness
(1912) 140 x100mm.
Sepia coloured ink
over traced line with
graphite underdrawing
on wove hot-pressed
paper. (See also
Chapter 3).
GB3025-1-4-33.





Fig. 40: Charles Sims:
Above: *Bacchanal*
(c.1910) mounted black
ink drawing applied with
pen on a hot- pressed
cartridge style paper, 200
x 255mm, GB3025-1-4-
21. The composition is
clearly inspired by Titian
and forms an early
alternative design for *An
Island Festival*. Sims also
produced this image as a
cliché verre, a printing
technique he often used
particularly in the early
part of his career. He may
have learnt the process
whilst in Paris or through
his keen interest in Corot.
Below: Cliché verre,
design in reverse, 160 x
215mm, GB3025-1-4-24.



Fig. 41: Charles Sims: *Fête Galantes* (c.1918) executed in red Conte chalk with two shades of brown ink (possibly sepia and bistre) applied with a fine and thicker pen nib over graphite under-drawing, on a not surfaced, hand-made paper with similar characteristics to that of a Whatman wove. The ink appears to have been applied over the chalk which shows indications of prior fixing with a resin applied, possibly with a brush, which over time has significantly discoloured creating a transparent brown halo effect and dark tide-lines at the interface between the paper and fixative. GB3025-1-4-25. This study has taken inspiration from the rhythmic mass and tonal drawings of Watteau. The steadying compositional influences in all this flux of tone is the vertical accent of the tree-stem and the out stretch of arms of the figures in the foreground.

2.9.4: Spiritual/religious

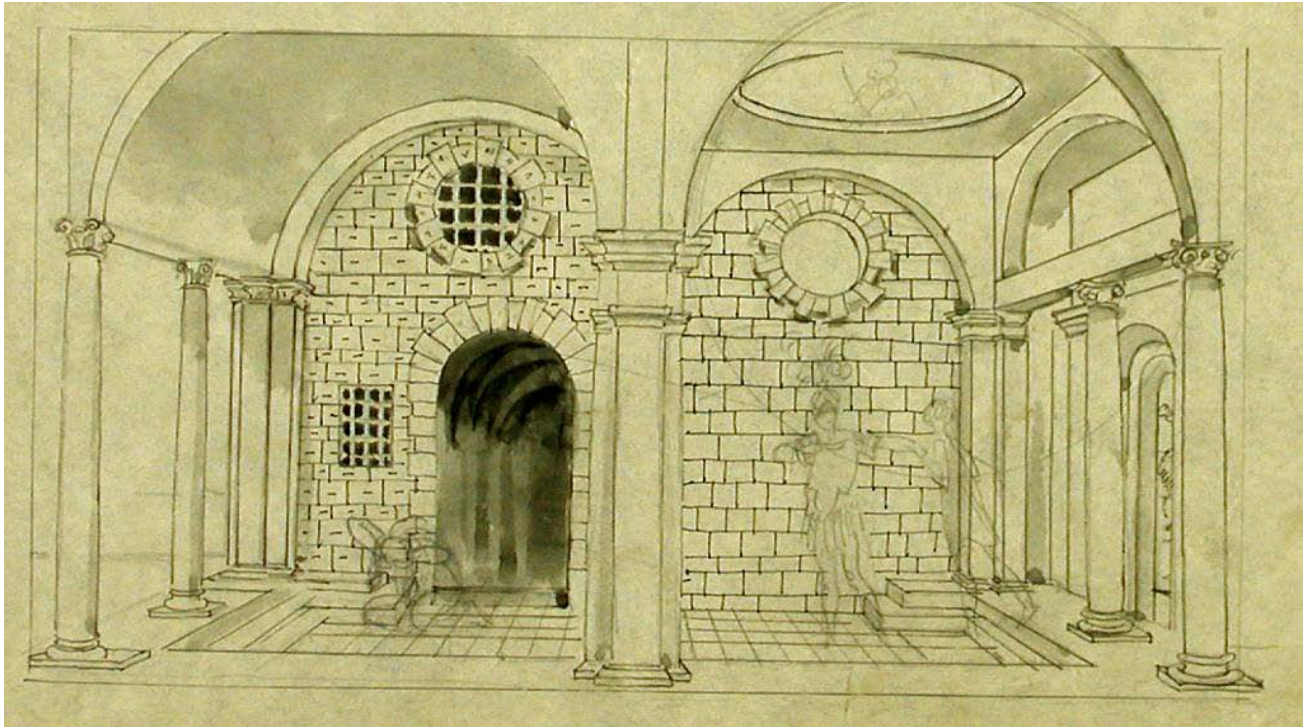


Fig. 42: Charles Sims: Early study for the *Seven Sacraments of the Holy Church* (c.1914) graphite and black ink applied with a pen on hand-made wove paper, GB302-1-4-59. The arches, positioning of the columns and separation of the figures into distinct compartments is highly reminiscent of Domenico Veneziano (c.1400-61) *Annunciation* in the Fitzwilliam Museum and the interiors of Sandro Botticelli (1441-1510). A single vanishing point and a composition based on a series of circles, squares, strong horizontal and vertical lines, are all geometric principles based on early Italian art.

Fig. 43: Charles Sims: An early *Spiritual* study (c.1926-8) executed in black watercolour and grey wash with pencil under-drawing on buff coloured wove paper. GB3025-1-4-54. The brown transparent wash on the margin suggest the faded iron gall ink drawings of Dutch masters and may have been deliberate.



Fig. 44: Charles Sims: Two early *Spiritual* studies (c.1926) sepia ink or watercolour wash on hot-pressed wove paper, sketchbook GB3025-1-4-38. Sims's later works disregarded formal geometric conventions and perspective, which relied on a single static viewpoint in which to focus the eye, and the modern convention of multiple view-points increasingly became the norm.



Fig.45: Charles Sims:
Spiritual study for Saint or Sinner (c.1926-1928)
graphite on cream wove
cylinder made French paper –
softly sized possibly cotton
furnish baring Canson &
Montgolfier Vidalon
countermark, 320x 490mm,
GB3025-1-4-80.

French mould- made papers
appear with greater regularity
towards the end of Sims life
as a replacement for the more
expensive hand-made all rag
wove papers.



Fig.46: Charles Sims: Left:
Study for Spirituals (1928)
fabricated black chalk on J.
Green and Son paper North
O.W. GB3025-1-4-110:

Spiritual studies constitute
over half of the monochrome
works in the archive. Much
of this work was derived
from the imagination and
memory of the human body.
This enabled him, where
others may have failed, to
simplify and distort the figure
convincingly into new
rhythmic, symbolic and
expressive forms.



Fig.47: Charles Sims: *Study for Spirituals* (1928). Sketchbook GB3025-4-2. The sorrowful and pain driven figure above, drawn rapidly on a sheet of inexpensive writing paper, was one of Sims' final studies before his tragic and untimely death.

¹ There are many examples in the archive for example in *A Study for Spring Song* c.1913, the motif of a female figure with outstretched arms above the head has been recast and used in other paintings including *Syrid and Pattatos* (1914), *The Basket of Flowers* (1914) and *Iris* (1915).

² McColl (1931:251) defines the drawing process. 'Drawing begins as an exercise in rhythmical gesture: proceeds to represent objects in a 'rude' symbolic way, then applies itself to learning and reproducing their rhythms. The reason for this close study is not only the beauty of these rhythms, but the significance of expression gained when we have not a mere symbol of a man, but can render his attitude and looks. Finally, these rhythms must concord with one another, with the spaces and boundaries in which they are drawn, and with the main motive of the design. All this involves much in sensible adjustment of natural forms and the extent of the liberties taken has a very elastic limit according to the purpose of the artist.'

³ The term geometry in this context refers to the spatial interrelationship of objects, figures, landscape elements, and/or abstract forms, or to their overall arrangement.

⁴ A period which coincided with Sims own preparations for *Picture Making*.

⁵ Speed 1913:29.

⁶ Ibid: 67.

⁷ Similar to an *ébauche* palette i.e.a range of earth colours and white.

⁸ Ibid: 35.

⁹ The second wave –which has been chronicled in David Boyd Haycock's *A Crisis of Brilliance: Five Young British Artists and the Great War* (2009)-included, Paul Nash (1889-1946), C.R.W. Nevinson (1889-1946), Paul Wadsworth(1889-1949), Dora Carrington (1893-1932), Mark Gertler (1891-1939) and Sir Stanley Spencer (1891-1959).

¹⁰ Other examples include the Government School of Design established 1837, the National Art Training School in 1883 and Royal College of Art in 1896. (Denis and Trodd 1999).

¹¹ Sir Henry Cole (1808-82), designer, writer and civil servant, was director of the South Kensington Museum and Schools 1853-73. He also planned the Great Exhibition of 1851, introduced the penny postage system and is one of the several cited as the inventor of the adhesive stamp. Under his pseudonym Felix Summerley he set up a firm for 'art manufacture,' and published the first Christmas card and many illustrated children's books (Crystal 2000:217).

¹² Stumping is a much faster technique than stippling, and typically it would take days rather than weeks/months to complete a detailed drawing. The greatest exponent of stump work was Edgar Degas.

¹³ Browse (1921:9) wrote that stumping and stippling was regarded as the 'alpha and omega of the drawing Schools in South Kensington.' (See also Hone1939:30).

¹⁴ Hone 1939:10.

¹⁵ Frederick Brown (1851 -1941) studied at the National Art Training School 1868-1877, and later at the Académie Julian where his work was influenced by Jules Bastien Lepage. He was a founder of the NEAC in 1886 and author of its constitution. From 1877-1892 he was headmaster of the Westminster School of Art, and Slade Professor 1893-1918.

¹⁶ Henry Tonks before joining the Slade was a surgeon, demonstrator in anatomy and curator of the Museum of London Hospital. In the 1880s, curious about the French concept of drawing, he joined an evening class run by Frederick Brown at the Westminster School. Brown's masterly exposition of the construction of the nude made a deep impression on Tonks, and introductions to Sargent, Whistler and Steer drew him further into an artistic milieu. Soon after, he accepted the post offered by Brown and withdrew from the medical profession. Tonks' knowledge of anatomy and skill at figure drawing quickly earned him the reputation of the 'best teacher of figure drawing in England,' (Hone 1939:37). In 1919 on his return from active service as medical officer and war artist, he became Director, eventually retiring from the Slade after almost 40 years of service.

¹⁷ Tonks also condemned the National Programme for indoctrinating students with terms such as *in one plane*, *foreshortening* etc. which far from clarifying understanding, only served to compound confusion. He was also critical of its competitive examinations, which he felt were demoralising compared with the Slades approach which only awarded prizes and certificates for work produced in the ordinary way throughout the year.

¹⁸ Morris (1985:21) records Tonks' early opinions of John Ruskin. 'Ruskin occupied much of my thoughts; I bought such of his books as I could afford, and would spend many Saturday afternoons reading others at the British Museum Library.' see also Tonks 1929. In another account Hone (1929:37) recalled that Ruskin's ideas became important again to Tonks in the 1930. '...when he went back to Ruskin towards the end of his life, after seeing so many changes of opinion in the course of the years, he was to feel that his writer's philosophy in general was a good deal truer than any by which it had been displaced'.

¹⁹ This also applied to the use of Indian rubber and smudging with the finger, (Ruskin 1857:27).

²⁰ John writes of its spiralling influence from school pupil to master. 'The successful student ... then had the distinction of having his works submitted to the Central Authority and if judged worthy, his school was accorded a 'grant' from the Exchequer and the student himself a certificate, empowering him to go forth as a Master and to indoctrinate others in the Theory and Practice of Stumping.' (Browse 1921:9). James Fothergill (1907:8) also wrote that 'South Kensington was a Government machine for grinding out art teachers.'

²¹ Other items included *Conté Stumping Chalk* in tinfoil 3d to 6d a stick; *Conté Stumping Chalk* in glass bottles 6d; *Stumping Palettes* oval and lined with chamois leather 1/-; *The 'Handy' Chalk Box* contained a sliding lid lined with chamois leather and fitted with a thumb-strap which formed a convenient stumping palette; six black and four white *Conté* crayons; one stick of stumping chalk, two white paper stumps and six tortillions 1s 6d; *Thumb-hole Palette Chalk Box* for art students contained a stumping palette formed out of the lid of the box which was covered with chamois leather and fitted with a thumbhole for easy handling; four square black *Conté* crayons; two white paper stumps, a No. 2 white leather stump, four white and grey tortillions and a bottle of stumping chalk known as *Velours à Sauce*, pastel in powdered form. (See Mayer 1969:98; Winsor and Newton *Trade Catalogue of Colours and Materials for Oil, Chalk, and Architectural Drawing* 50-51; Roberson *Trade Catalogue* c.1901:75, 99).

²² Textured papers provided a good 'tooth' to adhere friable media. Each manufacturer produced slightly different characteristics from Not (medium texture) through to Rough or occasionally Rugged. The texture could also be enhanced by adding wool or coarse fibre to the paper stock or by coating the surface with a thin layer of sand. Artists' manuals also provided instruction on how to texture paper for pastel /chalk work using powdered glass, pumice or sand mixed with a fixative or varnish and applied as a paste to the paper. (See Vibert 1892:136). Other chalk and pastel papers listed in manuals and colourmen's catalogues include Michallet, Ingres, Maddertons, Allongé, Leighton, Lytton Pumicif, Antiponce and Velours. A survey of Sims' drawing papers and notebook entries revealed his preference for Michallet, Ingres and Madderton's papers. (See also Appendix 1).

²³ Steinbach and Charpas papers (registered patent 305349) are both listed in the Roberson catalogues. (See Appendix Material database).

²⁴ The plaster casts at the Royal Academy were very likely to have been supplied by the company Brucciani, which was taken over by the Government in the late 19th century under the Department of Sale of Casts, based at the Victoria and Albert Museum. Sally Woodcock gave access to HKI MSS 863-1993: 204, 183-1993:52. The first reference to lay figures appears in Vasari's *Lives of the Most Eminent Painters Sculptors and Architects*, translated by Mrs. Jonathon Foster. (Maclehose & Brown 1960:173-174). In common usage by the 19th century and available in several sizes, they were made from a range of materials depending on the level of realism required. Most were made on the Continent as a home industry during quiet days from working on the land. Supply was therefore erratic and quality difficult to predict. The best and most expensive of the models were made from *papier mache*, or stuffed knitted textile over an articulated metal frame. They were supplied by the Paris colourmen Lechertier who had a branch in Regent Street, London. (Woodcock 1998:450).

²⁵ Goldstein 1996:165.

²⁶ Goldstein (1998:165) notes that smudging was achieved by using an India rubber or the tip of the finger.

²⁷ Examples of 19th century French Academic drawings include William Aldophe Bouguereau's *A Nude Study for Venus* (c.1865-9) the Clark Art Institute, Massachusetts, described as stipple drawing in graphite pencil heightened in white chalk on paper, and Alexander Emilie Boiron's *Académie* of 1880, at the Ecole nationale supérieure des Beaux-Arts, Paris, described as stipple drawing in black chalk on paper.

²⁸ *The Campaign of Ulysses* is executed on a rough textured, heavyweight (approximately 200gsm) offwhite, wove, internally sized, mould-made paper, evidenced by its regular and mechanical texture on the felt side. The paper was pinned to a drawing board and possibly pre-stretched, as indicated by paper tape residues on the outer edges. The inscription in graphite on the verso reads 'By E. Beard, 24 Windsor Court Bayswater:' *Mercury Hermes*, executed on a medium weight, off-white, wove, hard-sized (likely tub sized with gelatine) handmade paper approximately 160gsm weight, with countermarks at bottom and top edge which reads O.W.P and A.O.L.- a support Sims also used. (See Chapter 3). The paper was pre-stretched since there is animal glue at the outer edges. The inscription top right in graphite reads 'Beard, Windsor Court, and Bayswater, for Studentship. Drawn in the galleries of the British Museum:' *Discus Thrower*, executed on a handmade, off-white, wove Whatman paper, hard-sized (likely tub sized in gelatine) approximately 160gsm weight. Written in graphite, bottom right, 'for Studentship,' JBC Teacher.' The paper was also pre-stretched.

²⁹ The Royal Academy, unlike the Slade, did not retain students' work, and now only a few academic drawings are available for study. Unfortunately there are no drawings produced by Sims or any of his peers in the collection. Pers com. with Andrew Potter, Research Assistant at the Royal Academy Library, 3 April 2008.

³⁰ The length of studentship varied for example in 1792 it was six years, in 1853 ten years, in the 1890s five years and when Sims was Keeper in the 1920s it was three years. (Leslie 1914:4-5).

³¹ Schwabe studied at the RA for three months in 1899 before finishing his education at the Slade in 1900. (Schwabe 1943:141-146).

³² Leslie 1914:4.

³³ Gold and silver medals were presented annually for drawing from the figure and head. In the Royal Academy Student Admissions Book 1890-1922, Sims [student number 4392] received a gold medal for drawing a head from life in 1893. His Landseer Scholarship in 1895 and his dismissal for misconduct in March of that same year are also recorded. MS. Royal Academy Admissions Book: 1890-1922, Royal Academy Library and Archives.

³⁴ Hartrick 1937:145.

³⁵ Ibid:16.

³⁶ Sims 1934:9.

³⁷ Ibid:112: As mentioned in Chapter 1, one of Sims' first significant changes as Keeper was to discontinue the Lower School in favour of direct entry into the Life School.

³⁸ The idea of the Slade School began in 1868 when the distinguished collector and landowner Felix Slade died leaving art treasures to the nation and £35,000 of his fortune for the purpose of founding chairs of fine art at Oxford and Cambridge Universities and University College, London. An extra £10,000 was bequeathed to the College to endow six scholarships in fine art; Ruskin was appointed professor at Oxford, Didby Wyatt at Cambridge and Edward Poynter at London. (Macdonald 1970:269).

³⁹ Poynter had strong views on drawing and his preference for the more direct French style had caused him to criticise the work submitted for examination at South Kensington in his inaugural lecture at the Slade. He pointed out how absurd it was to make a student 'worry a drawing with chalk and bread for six months or more, learning nothing whatsoever, after the first setting of it out, and becoming quite blind to the original before him. Some of these prize drawings have come under my notice of which the elaborately stippled background alone must have occupied more than a fortnight in execution.' Poynter did however advocate stump work, particularly powdered black or brown chalk heightened with white chalk, as a drawing would take only a week to complete. (Sparkes1884:815-816; Fothergill 1907:8).

⁴⁰ Lecoq de Boisbaudran was an influential teacher who encouraged students not only to copy the Old Masters but to work from memory. In 1911 he published *The Training of the Memory in Art and the Education of the Artist*, whose translation (by L.D. Luard) is in the Slade Special Collections Library. Whistler adopted these techniques in the 1850s, essentially gazing at a scene, memorising it, then drawing it. It was a method that Legros also instigated at the Slade, where one of his innovations was to hang a collection of full-sized photographs in frames of Leonardo, Michelangelo and Raphael drawings for the students to copy. (MacDonald 1970 :273).

⁴¹ This also included the drawing of live animals in the studios. See Steven Chaplin (1998) *Slade School of Fine Art*, four volumes, unpublished, in the Slade Special Collections, Hammersmith Road, London. This is a compendium of documents 1868-1975 on University College London, contextualised with an historical and critical commentary, augmented with material from diaries and interviews.

⁴² The argument for not providing formal lectures was that the school was non-academic and that art was undergoing such rapid changes there were few available and qualified lecturers to teach the subject. *Ibid*: Art history after 1889 was taught by Tancred Borenius.

⁴³ Macdonald 1970:271.

⁴⁴ A 1896 catalogue of the Manchester City Art Gallery records three studies of a heads: No.11 painted before a large number of art students of the University College London in 1883 as a practical lesson in art-time taking one hour 40 minutes; No.14 *Ditto*; No.16 a painting tinted in the same time frame but on this occasion in front of a large number of students from the Manchester School of Art in the rooms of the Royal Manchester Institution, 19 September 1879. McColl also recalled that after Legros had given a performance in Aberdeen, lasting one hour and 20 minutes, 'the local art master trained in the school of stipple and stump, rubbing out and niggling again, forthwith gave up his post to become a pupil at the Slade.' (MacDonald 1970:272).

⁴⁵ In an interview in 1982, William Coldstream who studied at the Slade 1926-1929, stated that students were allowed to start painting when they had been at the Slade for a term and had permission from Tonks. They were encouraged to use a limited palette, for example flake white, black, raw umber and yellow ochre. In small groups he would also discuss the importance of warm and cool passages and how colours interacted with each other. (See Morris 1985:12).

⁴⁶ MacDonald 1970: 274.

⁴⁷ The Westminster School of Art was another important teaching establishment in London which focused on the relationship of figures and objects in their settings. Sickert's small intimate studies of nudes in an interior were influenced by the Westminster School.

⁴⁸ The majority of the teaching and instruction was delivered by Brown, Steer or Tonks, and this might be an additional reason for the School's success, through the provision of continuity and stability, unlike the monthly Visitor programme operated at the RA.

⁴⁹ William Coldstream, Slade student 1926-1929 and Slade Professor 1949-1975 said that Tonks performed all the entrance interviews, and places were offered not on a strong portfolio admission but because applicants wanted to draw. Students could also join as young as fifteen. (Morris 1985:11).

⁵⁰ Morris 1985:11.

⁵¹ 'Assistants included Russell (later Sir Walter Russell), Lees, and later Charlton, White, Willkie and Wheatly, who passed from board to board, drawing incisive corrections of the details of the pose to the side of the students' drawings. The nude model posed on the throne under a top north light was the sole object of study, and a plain grey or khaki cloth was hung behind to ensure that no environment was considered.' (Macdonald, 1970: 277).

⁵² This was without guidance from the tutors.

⁵³ Despite the progressive nature of the Slade, life classes for men and women were separate for the sake of decorum. It was forbidden for any student to engage in personal discussion on campus with models, and in the men's life room the female model's 'throne' was reputed to be surrounded by a net to catch her if she were to faint. This ensured no male hands would touch her. (Lessore in Morris 1985:8).

⁵⁴ Chambers 2004:33.

⁵⁵ Rothenstein 1931:22.

⁵⁶ Hone 1939:75.

⁵⁷ Both black (carbon-based) and iron gall ink were used despite the known deterioration of the latter. Augustus John *Study for Moses and the Brazen Serpent* c.1898 in the Slade College Art Collection, University College London, no.8062, is executed in watercolour and iron gall ink, which has severely corroded the support, on a grey/buff thin laid paper reminiscent of Michallet papers.

⁵⁸ Michallet paper is listed in the Roberson catalogue c.1901 as supplied by Saunders (pencil notation dated 1/10/29 adjoining p.65). Michallet is listed in Winsor and Newton's 1914 trade catalogue p 41 as a crayon paper available in 12 tints plus white, described as 'best quality with watermark' costing 1½d per 24x19inch sheet. Also J. Pratt of Nottingham's 1928 trade catalogue p.78 lists Michallet charcoal paper available in white and various tints at 3 ½d per sheet.

⁵⁹ Mrs Green and Nommie Lazenby are recorded selling materials presumably to the students. (Chaplin 1998: Chapter 1.vol.1.)

⁶⁰ John Fothergill was a Slade student in the 1890s and a contemporary of Orpen and John.

⁶¹ Fothergill (1907:32) described the conflict between chiaroscuro and the addition of colour schemes. 'Forms that were salient in the original, owing to their position towards the light are thrown back in the drawing simply because they are dark in colour, and *vice versa*. This change and interchange of tones must defeat any attempt to render the harmony and appearance of the original as the draughtsman saw and knew it. Therefore, since drawing cannot give a fair or even approximate presentation of the colour of nature, it would seem that nothing was left for it but the representation of form pure and simple.' Sims echoed similar sentiments when he wrote 'An outline, though it has no counterpart in nature, is more explicit in rendering form than juxtaposed tones. (Sims 1934:25).

⁶² Fothergill 1907:38.

⁶³ Ibid:40.

⁶⁴ A *plumb-line* is an accurate means of measuring the angle of any line against the vertical, and it involves shutting one eye and holding up a pencil or brush to mark off divisions. The reason for Fothergill's aversion to the technique was that measurement is two-dimensional and therefore cannot be affectively used in recording three-dimensional form. Tonks and Steer nonetheless encouraged its use. (See Morris 1985:9 and Fothergill 1907:40).

⁶⁵ Speed on the other hand writes of the advantages of observing solids through a rectangular grid made from black thread fixed to cardboard with a needle and sealing wax. The frame was then held between the eye and the subject in a vertical position –one eye being closed. The squares of equal size enabled the object to be viewed in a two dimensional format and also helped establish proportions. In addition, he advocated using a knitting needle as a plumb line for fixing salient points such as vertical and horizontal lines. (Speed 1913:50-51).

⁶⁶ These instruments first appeared in artists' colourmen's catalogues at the end of the 19th century, e.g. Winsor and Newton's in 1889 and for a few years after. For an illustration see Gettens and Stout (1941:312).

⁶⁷ 'Sight sizing' (not to be confused with sight measuring) is also referred to as 'hand and eye measurement' or 'scale of vision.' Tonks is reputed to have learnt the technique from Sickert (Lessore quoted in Morris 1985:8), who before 1914 frequently asserted the necessity of using the 'scale of vision, without which the natural and normal communication between eye and hand is...broken, and drawing, losing its instinctive objectivity,

comparison of forms is no longer direct but proportional.' (See *The English Review*, January 1912, 'The Old Ladies of Etching Needle Street,' 301-312).

⁶⁸ De Piles, Roger (1754) *The Art of Painting and Characters of Above 300 of the most Eminent Painters; Containing a Complete Treatise of Painting, Designing, and The Use of Prints. With Reflections on the Works of the Most Celebrated Masters, and of the several Schools of Europe, as well ancient as modern. Being the most perfect Work of its Kind*, 3rd edn, translated from the French, London, Royal Academy Library collection shelf number 7739 9C: This is another example of how Ruskin's advice (1857:58) corresponded to later practice.

⁶⁹ Morris 1985:9.

⁷⁰ There are numerous examples of *sight sized* drawings in the Northumbria archive, particularly in relation to his life studies. (See Figs.13,15,17).

⁷¹ Sims was not alone in this: 'The Slade system quickly became universal in British art schools from the mid 1920s to 1950s and ex-Slade students were much sort after as teachers,' see MacDonald 1970: 277.

⁷² All three artists regularly exhibited at the NEAC, Carfax and Goupil Galleries from the late 19th century. Of particular note were Augustus John's solo exhibitions at the Carfax Gallery in 1903 and 1913, which had a lasting influence on many contemporary British artists. Sims' close friendship with William Orpen developed at this period, bringing increased contact with other Slade graduates such as James Dickson Innes (1887-1914), C.R.W. Nevinson (1889-1946) and William Rothenstein.

⁷³ Sims 1934:22.

⁷⁴ The chapter is entitled *To Students* and also provides general advice on a number of technical issues, the commercial aspects of painting, which he supported, and the advantages gained by studying the 'Old Masters.' (Sims 1934: 9-10).

⁷⁵ Sims 1934:9. 'Labour saving machines' was taken to mean devices such as sight measures, pantographs, proportional compasses, projectoramans and the *Camera Lucida*, all readily available from colourmen including Roberson and Winsor and Newton. (See also Appendix 16).

⁷⁶ Sims 1934:44.

⁷⁷ Sims' own advice to students (1934:44) also supports this observation. He encouraged them to adopt direct pen and ink work to 'improve draughtsmanship and style sooner than any other method.' Sims also records using a pen for drawing in his *Reporter's Notebook* although no specific details are given in the entry dated 1904:

⁷⁸ James Perry of Perry Co. Ltd. Holborn, Middlesex, received the first patents in 1820, 1830 and 1832 for slit steel nibs with aperture (no.5933), and Joseph Gillott of Birmingham (no 6169) for curved barrel and thin parallel nibs, a design which served to minimize the broadening of the point as it wore down, from *British Patent Reports*, Old Series, 1830 & 1831, London, 1857: in Watrous, 1957:158. Montague Ellwood in the *Art of Pen Drawing* (1927:25,41&51) discussed a range of nibs that could be attached to a wooden holder, and the different characteristics they produced. They included Gillott's *Magnum* which gave a line 1/32 of an inch wide: and Gillott's no.303 for finer lines, and Setten and Durward *Criterion* which possessed good flexibility, durability and were inexpensive - 'sold on cards of 12 for one shilling'. Waterlow and Sons no.30 *Legal Writers* were the best the author encountered, flexible but liable to snap due to the arrangement of the ink-holding perforations. Gillott's *Crow Quill* produced fine lines and sweeping curves of different thicknesses, and Gillott's *Mapping Pen* no.404 provided a large range of marks excellent for ordinary work. Ruskin (1857:20) also recommends Gillott's range of pens particularly the finely pointed 'Lithographic Crowquills' which he used to apply ink that had been standing in the inkstand for some time. This was an attempt to increase blackness and line thickness, although it risked clogging the nib. Colourmen's catalogues of the period listed a number of traditional bird quills and reed pens which give an altogether different mark: Speed (1913:175) also records the crow-quills, thick 'J' nibs, steel pens, fountain, reed pens and curiously a glass pen consisting of a sharp-pointed cone of glass with grooves running down to the point which freely deposited ink to the paper surface.

⁷⁹ Sims 1934:44.

⁸⁰ Progress in developing pens further from this initial patent was relatively slow until a detailed understanding was gained of the role air pressure played in propelling ink pen. Iridium-tipped gold nibs, hard rubber and free flowing ink were introduced in the mid 19th century. In the 1870s Duncan MacKinnon and Alonzo Cross of Rhode Island created stylographic pens with a hollow, tubular nib and a wire acting as a valve. This type of pen was particularly suited to technical drawing and was very popular from 1875. In the 1880s mass production of fountain pens began by pioneering manufactures such as Waterman, Conklin and Walter A. Sheaffer who together in the 1920s developed variations of self-filling pens. This replaced the slow and messy procedure of unscrewing the pen and pipetting ink into a hollow barrel. (http://en. Wikipedia.org/wiki/fountain_pen accessed 29 June 2011).

⁸¹ Montague Ellwood recommended fountain pens made from either gold or iridium used in alloys with platinum and osmium. The alloy resists oxidation and is non-reactive to the acids found in iron gall type inks, making it an ideal material for pen nibs. (See Montague Ellwood 1927:25, 41, 51).

⁸² For example barium sulphate. (See also Colbourne: 2006).

⁸³ Sims 1934:29: The characteristic blind embossed stamp that accompanied each full-sized sheet of Bristol board is on several of his drawings from this period. A number of boards have separated at the corners, revealing three layers of different style /coloured papers. (See the following note).

⁸⁴ During the first quarter of the 19th century the names 'hot pressed (HP)' 'not' and 'rough' were introduced to describe traditional finishes of hand-made paper. HP was originally produced by pressing between hot metal plates but by the early 20th century this finish was approximated by passing the metal plates and paper between glazing rollers. A 'not' surface, meaning 'not hot pressed' is the result of separating and repressing handmade sheets without any intermediary felts or boards whilst still wet. This gives a moderately textured surface finish often used by artists for drawing and printmaking. To produce a 'not' surface on a mould-made machine requires a slightly finer texture felt than the rough felts. Other terms for 'not' include cold pressed, velour and less common eggshell, medium, regular, matt and satin. Rough refers to the traditional paper surface formed by the weave of the felts during the first wet pressing. It should be noted that each mill developed their own ways of achieving these surfaces. See Bower 1990:26,127-128.

⁸⁵ Bower (1999:115) explains the distinction between Bristol and London Boards: 'It has often been supposed that the distinction between London boards and Bristol boards lay in the choice of papers. ... that London boards were made only from the finest Whatman paper ... Archives of the Royal Society of Art has shown various examples of such boards that go against this interpretation, being made up of papers by very different makers. The biggest single distinction seems to have been in the quality of the glazing, with more care being taken over the finish of London boards.' In the Roberson catalogue c.1900:58, the best London Drawing Boards were listed as made of Whatman's Drawing paper throughout.

⁸⁶ Other mills included Reynolds and Thomas Creswick Hatfield Mill in Hertfordshire. (See Bower 1999:115).

⁸⁷ Charles Henry West (1895-1947), picture framer and colourman, was based at 115 Finchley Road, London, NW4, 1895-1901 and 117 Finchley Road 1902-1960. West acted as agent for Roberson 1899-1908 and Cambridge colours made by Madderton from 1897. West's picture frame showroom was featured in *The Artist*, vol. 7 of March 1934 and his canvas mark appears in several of Sims' works. West also supplied John Collier, Charles Buchel and David Bomberg. (See *Directory of Artists' Suppliers and Colourman, 1650 to 1939*. (http://www.npg.org.uk/live/artistupp_d.asp, last accessed 11 February 2009).

⁸⁸ A wide range of 'student' quality and affordable sketch-books was available from both artists' suppliers and stationers. For example Roberson's *Cartridge Paper Block*, *School Watercolour Block* made from 'good machine-made paper', *Pen and Pencil Blocks* made from 'hot pressed cartridge paper'; Winsor and Newton's *School Solid Drawing Blocks*, made of good white cartridge paper; Reeves' *Elementary Drawing Books* containing school cartridge paper; and *The Public Schools Drawing Book* made of stout cartridge paper. (See also Appendix 1).

⁸⁹ The first recorded use of cartridge paper was in 1630 when Gustavus Adolphus (1594-1632), King of Sweden 1611-1632 commissioned a stout, hard-sized, linen paper for wrapping ammunitions. (See Hunter 1970:81): Thomas Girtin (1775-1802) is widely reported as one of the first British watercolour artists to use this type in the late 18th century.

⁹⁰ Paper weight was traditionally measured in (lbs) weight per 500 sheets of a certain size of paper, e.g. 'Imperial 140lbs' which meant that 500 sheets of paper of Imperial size (22x 30ins) would weigh 140lbs. It is now called grammage which is the weight in grams of a single sheet of paper one square metre in area, abbreviated to 'gsm'. In comparison 150-160gsm is equivalent to Imperial 72lb, 180-200gsm to Imperial 90lb, 240-250gsm to Imperial 120lb, 285 -300gsm to Imperial 140lb sheet. (See also Turner 1991:19).

⁹¹ Pers. comm. dated 29 April and 29 June 2008 from Ian Hendry, papermaker and International Director of Wiggins Teape Company and founder member of The British Association of Paper Historians. Bower (1994:52) provides a different description based on the British Standard 1343:1946 *Cartridge Drawing*: 'Cartridge drawing papers made especially for drawing purposes, having a substance exceeding 80grams per square metre. The papers shall be suitable for use with ink or pencil. A cartridge drawing paper, described as 'all rag' shall contain 100 % ragfurnish. Cartridge drawing paper shall be free from mechanical wood and unbleached fibre (e.g. unbleached Arnold).'

⁹² Montague Ellwood's best ink recommendations (1927:25) for fountain pens included: Rowney *Kandahar*, Winsor and Newton, Reeves, Madderton of Loughton purchased direct from the company (British); *Higgins*, *Carters* (American); *Bourgeois - Echre de Chine liquid* (French) and *Pelican* (German).

⁹³ Mitchell (1937:147) describes two ink formulations, one based on a solution of aniline in concentrated sulphuric acid which had been treated with sodium dichromate in the presence of copper salts, and secondly various brands of nigrosine based on the sodium salts of the sulphonic acids of anilidophenyl, anilidodiphenyl and dianilidodiphenyl-safranin hydrochloride. He cites Couper and Collins prize-winning blue-black *Indulin* ink also based on nigrosine and aniline dyestuffs.

⁹⁴ The name Indian simply derives from the East India Company which imported ink sticks amongst other goods from China, during the 18th and 19th centuries.

⁹⁵ Chinese ink sticks were readily available from colourman such as Roberson or Winsor and Newton, the best of which were distinguished by gilt stamps containing dragon or lion's heads which denoted different qualities well recognised in the trade. They were obtained largely from Yutshing and Yenshing provinces. Mandarin was regarded as the most superior and was distinguished by finer impressions of Chinese characters on the side, often in white, and a lion's head on the top. Chinese ink whether made in China, Japan or Korea is essentially an intimate mixture of finely divided carbon and animal glue, often with a variety of other things added, including essential oils (to perfume the ink) and alum which was added to make the glue harder and less prone to feathering and swelling. In use the stick was worked up by grinding it on an ink stone with a little water. It is more suited to brush work.

⁹⁶ Non-waterproof or Indian inks were also referred to in catalogues as *Manuscript inks*.

⁹⁷ The names appearing in italics refer to specific trade products limited to certain colourmen's ranges. For example *Liquid ink* and *Manuscript ink* appear to be specific to Roberson.

⁹⁸ Gums would include gum Arabic and the common mucilage carrageen, extracted from certain types of red seaweed from the families *Gigartinaceae*, *Solieriaceae*, *Phylloporaceae* and *Hypheaceae* but mainly from *Chondrus crispus* and *Gigartina* species. Proteins typically included were animal glues derived from the pig, cow or rabbit, while the fish glue isinglass was made from the swim bladders of the sturgeon fish.

⁹⁹ Watrous (1957:60,62) observed that 'unlike the ready acceptance of the steel pen for writing, artists must have adopted it with some reluctance since so many drawings of the latter half of the 19th century were still produced with quills.' He cites Picasso as an early exponent of steel pens and describes his unequivocal images as 'reminiscent of copper engravings [ink] seemingly superimposed upon the surface in a manner which insures a complete separation of the drawn or engraved image from a background furnished by white paper.' A number of quill and reed pens are listed in suppliers catalogues at this period. (See Appendix 16).

¹⁰⁰ Lehner (1922:196) *Die Tinten Fabrikation*, as it appeared in Mitchell (1937:34).

¹⁰¹ Common additives included gallic and tannic acids, surfactants, resin soaps, alum, pigments and light-sensitive dyes such as logwood and indigo, several synthetic colorants including aniline and nigrosine. (See Mitchell:1937 for more details).

¹⁰² 1928, J. Pratt (Fine Art Dealers) Price List of British-made Artists' Colours and Drawing Materials: Including all Requisites for Artists, Art Students, Amateurs, Architects and Draughtsmen, colours manufactured by Reeves and Son Ltd., 25.

¹⁰³ Holmes 1908:144-145: Speed also comments on inks advantages and difficulties in handling. 'Pen and Ink was a favourite means of making studies with many old masters. ...But it is a difficult medium for the young student to hope to do much with in his studies, although for training the eye and hand to quick definite statement of impressions, there is much to be said for it. No hugging of half tones is possible, things must be reduced to a statement of clear darks- which would be a useful corrective to the tendency so many students have of seeing chiefly the half tones in their work.' (Speed1913:174).

¹⁰⁴ Sims, *Reporter's Notebook*, 12 January 1905/6.

¹⁰⁵ Watrous 1957:130.

¹⁰⁶ Speed1913:171.

¹⁰⁷ Ibid:172.

¹⁰⁸ A slightly denser/blacker form of charcoal was also produced commercially, known as 'compressed charcoal.' It was obtained either in stick form or as a wood-encased pencil, and occasionally features in colourmen's catalogues.

¹⁰⁹ Speed recommended using bread over a Indian rubber as it readily lifted the chalk and did not smudge the charcoal. (Speed1913:171).

¹¹⁰ Ibid:172. Natural red chalk is less friable than Conté crayons and can be distinguished under close magnification by its slightly more broken lines.

¹¹¹ For rubbed or stump work Speed recommended white pastel over white chalk as it was not as hard. White and red chalk were often combined at this period to make studies of drapery as a range of effects and the positioning of lights and darks could be achieved rapidly. (Ibid:173)

¹¹² Black was reputed to be more gritty than red chalk or charcoal. It can be rubbed like charcoal and chalk and spreads a tone over the paper in very much the same way. Carbon pencils are similar to Conté but smoother in working and do not rub. (Ibid).

¹¹³ Unlike the tubular shape of regular pastels or chalks, Conté crayons are fashioned into a square format or wood-encased (cedar) pencils.

¹¹⁴ Ibid:172.

¹¹⁵ Sims *Reporter's Notebook*, 1905. Watteau, a significant influence on Sims' work from 1910, is regarded as the supreme master of red (natural) chalk, and may have influenced Sims' use of the medium. (See Rosenberg 1996:70,179). An example of Watteau's stump work includes *The Italian Troupe*, described as red, grey and

black chalk applied with a stump and beige watercolour wash on paper [date not known] 270x 180mm, in the collection of the Staatliche Museum Berlin, Germany.

¹¹⁶ Muller 1911:118-21.

¹¹⁷ For example Degas and Picasso.

¹¹⁸ Sims 1934:25.

¹¹⁹ Ruskin 1857:21.

¹²⁰ Mayer 1969:221 also notes that in addition to printing lithographic crayons were often used for drawing.

¹²¹ Arthur Pilans Laurie(1861-1949), named the firm Madderton's and Co. Ltd. after his more permanent madder lake which he synthesised in 1890 others followed and the "Cambridge" range was launched in 1892. The business began advertising an extended range including, Cambridge Medium, brushes, palettes, knives, paper etc. in 1903 and by 1913 was advertising a very wide range of products and exporting worldwide. In addition to his commercial ventures, Laurie was Principal of Heriot-Watt College, Edinburgh, and Professor of Chemistry at the Royal Academy 1912-36, he was also the author of *The Materials of the Painter's Craft in Europe and Egypt from earliest times to the end of the 17th century*, 1910, among other publications (See Carlyle 2001:310-1): Several of Sims close friends, family and acquaintances are reported to have used Madderton's products they include: J. MacWhirter, Harold Speed, J.W. Waterhouse, Oliver Hall, Frank Bramley, F. Brangwyn and Arnesby Brown. (National Portrait Gallery *online Directory of Artist' Suppliers*).
¹²² J. Green paper was produced at the Hayle Mill in Maidstone Kent from 1908. Watermarked J. Green and Son, it was made in a variety of weights from 72lb to 300lb, available in three surface textures ('rough,' 'not' and 'hot pressed' and in shades of brown, buff, pale buff, dark toned, eau de nil, hairy jute, light toned and white. It was endorsed by the Royal Watercolour Society and bore their blind embossed stamp of a crown. In 1909 the watermark 'J. Green and Son' was removed from wove Imperial moulds and replaced with 'J.G.S. 310'. Both forms appear in the archive and may help to date some of the unknown studies in the collection. Other important papers produced at the mill which Sims might have used include: *F. J. Head* c.1910: *A.C.M.* c.1916. Until the 1930s the papers were made from 100% cotton or linen rags, gelatine tub-sized and air-dried: (See Barcham Green 1994:32-33)

¹²³ Ingres paper is made on a double-faced mould, a technology which dates from 1800. The concentration of the pulp along the ribs or chain-lines, noticeable in antique or medieval laid papers, was eliminated by holding the covering away from the ribs of the mould by the use of wires running parallel with, and under, the laid wires. This prevented the pulp from settling at each side of the chain lines, a tendency caused by suction of the wedge-shaped ribs as the mould was lifted from the vat. (See Hunter 1970:122).

¹²⁴ It is a double-faced (chain lines 30mm apart), cotton linters or rag fibre furnish, moderately hard-sized (gelatine /alum, viz. aluminium potassium sulphate) warm ivory tone, medium paper with watermark /counter mark located top left- hand corner viewed from the recto, weight approx 180gsm.

¹²⁵ Shellac dissolved in spirits of wine blown on with a spray diffuser- sold by artist colourmen or prepared at home, was recommended by Speed and a likely scenario for Sims. (Speed 1913:172).

¹²⁶ A diffuser is a simple device comprising two narrow metal tubes of differing lengths hinged in the centre. One pipe is bent at a 90 degree angle and placed in the fixative. Air is then blown through the mouth piece, or second tube, and a weak solution of fixative is expelled as a fine mist through the central hinged section.

¹²⁷ Roberson catalogue No.51. c.1901:73, 76, Fitzwilliam Museum Cambridge, PB 22-1993. Reeves also produced two fixatives known as *Fixatif* and *Fixatif Clarum* which claimed to be colourless. The contents were not disclosed. See the Suppliers catalogue 1928:52. Knowlton (1879:20-21) mentioned fixing an under-drawing in charcoal with *Rouget Fixateur*.

¹²⁸ Published in 1934, it was regarded as the most comprehensive gathering of recipes from colleagues and many years of artistic practice and William Rothenstein in the preface of Hiler (1929:1,245-7) wrote that it was 'like a good cookery book.' In addition Speed also recommended a solution of white shellac dissolved in spirits of wine blown onto the surface with a spray diffuser. This he generally made up himself. (Speed 1913:172).

¹²⁹ Ingres was one of the first artists to exploit the use of the graphite pencil. Micklewright 2005:103.

¹³⁰ Mayer 1969:174.

¹³¹ The method of heating coke mixed with clay to produce silicon carbide, which loses silicon at 415°C to leave graphite, was patented in 1896 by the US inventor Edward Goodrich Acheson (1856-1931). (See Isaacs *et al.* 1991:7).

¹³² Sims *Studio Diary* 1909-1915: August 1910.

¹³³ Sims *Notebook*: 1904.

¹³⁴ Speed 1913:169.

¹³⁵ Sims 1934:44.

¹³⁶ There is no evidence to suggest that Sims used iron gall ink although several works by of John and Orpen exist in this medium. Its propensity to corrode the paper and poor light stability may have deterred him. (See also Colbourne 2000:37- 45).

¹³⁷ Organic pigments included Van Dyke brown, chicory, Cassel earth and Cologne earth.

¹³⁸ Mitchell (1937:24) analysed Winsor and Newton's *British Sepia* ink and concluded it also contained (in %) silica 0.28, calcium 1.92, magnesium 1.75, chlorine 1.07, sulphuric acid 1.84, nitrogen 8.42 and 17.56 water. In the Roberson catalogue c.1900:1617 *Liquid sepia* (1s 6d per bottle), *Indelible brown ink* (1s 0d) and *Pout's Liquid Brown ink* (1s 0d) are listed.

¹³⁹ Colbourne 2000:37-45.

¹⁴⁰ Sims 1934: 111: According to his son he was not a 'quick enough worker'.

¹⁴¹ Ibid: 110.

¹⁴² Roberson Trade Catalogue c.1900:105 listed fine art studies suitable for copying: '*... only the best editions of leading British and continental publishers, comprising facsimiles reproductions in the first rank of chromolithographic art of the work of such well known artists as Vouga, Klein, Pinchart, Sabon-Laurent etc including flowers, landscapes, figures, etc., These studies are sold in Complete Sets or Single Examples.*' Sims also wrote (1934:49) 'Reproduction has made us familiar, as never before, with all the work of the past,'

¹⁴³ Ruskin (1857).

Chapter three

Watercolour

Watercolour was used by Sims in two distinct ways: firstly as a means of developing his monochrome drawings and resolving issues relating to the overall key, tonal relationship and appropriate distribution of colour masses in his paintings, and secondly to allow what Harold Speed referred to as a ‘great advance in technical freedom from his somewhat fumbling work in oil medium,’¹ which up until his move to Étaples in 1904 was his main method of painting. Furthermore, watercolour’s possibilities for experimentation, immediacy and ephemeral qualities were more suited to Sims emerging Acadian style. There were also practical reasons. The materials were more affordable, an important consideration during the lean early years of his career.²

The development of Sims’ style with regards to his exhibition watercolours is difficult to trace with any accuracy since few are available in the public domain for study, but it is clear from sources and the success he had in exhibiting and selling these works that Sims had a particular facility for the medium.³ A comprehensive survey of the artists’ oeuvre has identified to date over fifty major watercolours many of which were shown at the Royal Academy, his two solo shows at the Leicester Galleries and the Royal Watercolour Society to which he was elected associate member in 1911 and full member in 1914. Unfortunately, as it is with so many works on paper during this period, few were photographed or featured in illustrated contemporary reviews or

journals. Occasionally reproductions can be found in auctioneer sales or private gallery web-sites but rarely are they of sufficient quality to make valued judgements on technique. Nevertheless, relatively detailed records on his practice can be found in his diaries and other contemporary sources, for example Harold Speed who described Sims' method as 'colour flooded together in a beautifully fused manner, sharp washes being painted when the whole had dried.'⁴ The discussion is also supported by a series of technical reports conducted on a number of artworks from the archive. The details of which can be found in Appendix 2.

3.1: Definition and working properties

Watercolour is simply defined as a dispersion of solid pigment particles in water to which a plant gum (polysaccharide) is added. Plant gums act as a protective colloid by surrounding each pigment particle with an electronic charge which counteracts the tendency of the pigment particles to group together to form aggregates. The presence of gum also enhances the pigments' affinity for water.

Drying or film formation occurs in the main via the simple evaporation of water. This process leads to 'coalescence and entangling of the polymeric material to form a solid paint film, causing changes in physical properties such as flexibility, hardness and strength.'⁵ Gum medium, when dry, also increases the refractive index of the dry paint film over that of the wet paint. As a result the pigmented surface becomes more transparent to the light reflected from the white paper below, which is why watercolours noticeably gain intensity when dry, making it harder for the artist to predict the final results.⁶ Plant gums, due to the prevalence of hydroxyl groups in the monosaccharide molecules, also remain somewhat responsive to water after drying, which permits later washing and lifting out techniques. Over time, this water

solubility diminishes significantly due to the formation of strong hydrogen bonding between gum, paint and cellulose.⁷ The particles of pigment in the watercolour wash remain dispersed in its (water /gum) medium through the effects of surface tension and the Brownian motion which is described by Alan Isaac *et al* as ‘the continuous bombardment of microscopic solid particles when suspended in a fluid medium.’⁸ Combined, they ensure that the wash remains in a liquid state long enough for the pigment particles to distribute themselves uniformly and prevent ‘puddling’ at the surface.⁹

The specific gravity of the each pigment is also a factor in achieving an even wash. Mineral pigments such as vermilion and cobalt blue have a higher specific gravity (they have larger and heavier particles) than an organic pigment such as rose madder.¹⁰ Larger particles tend to settle out in water and therefore manuals did not recommend them for wash techniques unless a slightly grainy effect was sought.¹¹ Selective settling of pigments was a concern when mixing two or more colours together, therefore judicious mixing and adjustment of colour ratios was advised. For example in the case of indigo (organic) and Indian red (mineral), a common mix used ubiquitously for rendering grey British skies, the red earth would naturally settle-out and sink into the paper and dry below the blue thus exaggerating the colour of the latter. In order to compensate for this, more red than blue was recommended. Cobalt blue, although very light stable, was prone to forming sediments, in textured papers, an effect used to advantage by some artists, particularly in depicting skies and seascapes. In contrast Prussian blue had no such tendencies, producing consistently fine even washes with few modulations in tone. Sims was aware of these differences and in his diaries recommended ‘Prussian blue for flesh in sunlight and cobalt and [cobalt] violet for skies.’¹²

Cohn maintained that even finely ground pigments, which easily assumed a colloidal state in a wash, could be precipitated out by chemical or mechanical impurities such as salts in the water or as a contaminant in certain pigments.¹³ Arthur Church provides viridian, a pigment Sims also used a great deal, as an example but many other pigments at this period were being adulterated with substances that could either alter the pH of the dispersion, thus affecting the overall colour of the pigment, or induce precipitation.¹⁴

A uniform dispersion of pigment is also dictated by the papers support which ideally should be relatively flat, of even texture and have consistent absorption properties. To maximize the transparent and translucent properties of the pigment, white papers were recommended. This increase in paint luminosity from a reflective surface is in evidence in many of Sims' early traditional landscape studies painted predominantly on white Whatman watercolour paper.¹⁵ (See Fig.1)

3.2: Sims' interest in watercolour medium

Sims had experimented briefly with watercolour during the 1880s, producing a small corpus of landscape studies largely drawn from the imagination.¹⁶ From evidence contained in the archive, his interest in the medium appeared to have waned in favour of ink drawings until his move to Étapes in 1904 when he began in earnest to master the difficulties associated with this technique. The attraction to watercolour is made clear in entries in his diaries noting that he enjoyed the speed and precision of its execution and the degree of unpredictability of the medium.¹⁷ He wrote;

The best use of watercolour is an improvisation with well studied material done at one wetting, and laid down if need be for alteration, afterwards set the planes with a few colours.¹⁸



Figs.1 & 2: Charles Sims: *Landscape studies* (c.1900) possibly of Scotland executed in transparent watercolour on Whatman, wove, white, handmade paper, 130 x 180mm. The sketchbook was manufactured by George Rowney and Co. GB3025-4-3. The blue pigment used in both studies resembles cobalt blue, characterised by its moderate absorption under IR and bright pink/red colour in IRFC.



Sims combined like many of his contemporaries, traditional practices based on the British transparent method developed in the late 18th and early 19th centuries, with more innovative techniques. For example there was a distinct trend to use opaque watercolour paints in a way more closely related to modern opaque oil painting techniques.¹⁹ Luminosity of the paint was achieved by reflecting the light from a solid mass of opaque colour rather than from a white ground or, in the case of watercolour, from a white paper support. This method, referred to by some as the ‘oil watercolour manner’,²⁰ often involved mixing extensive quantities of white pigment which characteristically produced cool palettes of great clarity and solidity- an aesthetic favoured by many painters of the period including Sims.

3.3: Opaque paint and the significance of white

The trend for opaque watercolour painting, often referred to as body-colour or gouache,²¹ could not have existed without the intervention of artists’ colourmen who made available ready-prepared tubes of gouache, poster colours, and other aqueous paint formulations based on pigment added to a quantity of white.²²

Amongst the multiplicity of new pigments developed throughout the 19th century based on cadmium, strontium, chromium, barium and synthetic iron compounds none had more impact or significance to the watercolour artist than the introduction of the white pigment zinc oxide.

Although zinc oxide in the form of a fine white powder has been known since antiquity, it was first recommended as a viable alternative to lead white in the 1780s, but due to its high cost of production the pigment did not have a wide usage. In the intervening years before the introduction in 1849 of the first wide-scale mechanised development of the *Indirect* or French process, Winsor and Newton developed a

finely ground zinc oxide under the name of Chinese white specifically designed for use in watercolour painting.²³ The persuasive advertisements and claims of compatibility, good working properties and stability particularly when compared with lead white, encouraged widespread use of the pigment.

John Ruskin, whose technical knowledge was highly valued in the early 20th century, had been a strong supporter of Chinese white, believing that when mixed with other pigments it met oil painting on its own ground and triumphed, 'being so far as handling was concerned, the same process, only without its un-cleanliness or inconvenience.'²⁴ Ruskin was conscious of the impact opaque lights had in producing opulent effects unachievable in watercolour in its pure transparent form. He described his own painting technique as laying down pale tints of Chinese white over transparent tones in order to set out the broad masses of shade. Pale stippling was then laid over complex gradated washes, and the whole composition harmonised by the application of slight tonal grey washes over everything except the extreme highlights.²⁵ Roger Fry when painting in Umbria adopted a similar approach which he recalled in a letter to his wife in 1907, 'I've been trying one or two drawings using my Chinese white method and I've got something of a marvellous grey powdering over all kinds of burnt earth colours.'²⁶ Sims may also have been influenced by Ruskin's writings for examples certain technical parallels can be drawn in his descriptions of working on grey paper in body-colour which when applied 'resembled an oil sketch.'²⁷

Sims mixed white with colour on many occasions (See Fig. 5) but he also used white in other ways. For example he found that interspersing hatchings of pure white with hatching of pure pigment considerably increased the brilliancy of the colours even

though he did not understand the physical process.²⁸ He also used white as a painter in oils might use a bold accent of local impasted colour. (See Fig. 3 & 4).

By applying the paint with brushes normally associated with easel painting the appearance of a lean oil film is further enhanced. Unusually on occasions Sims applied aqueous based paints with bristle (hogshair) brushes purchased from his main art supplier Charles West of Finchley Road.²⁹

A strong bodied white can also increase the opulence of colours and produce solid 'scumblings' otherwise impossible with a transparent wash. Scumbling, dragging or scrubbing involves loading a relatively large moistened flat or round brush with concentrated paint, blotting the excess, then lightly dragging the heel or side of the brush over the surface to produce a rough, textured appearance. The textural effect depends on the surface finish of the paper, consistency and quantity of the paint and the speed and pressure of the brush stroke. Moist paper will cause the scumbled colour to diffuse slightly before it dries.

Dragging relatively dry paint over transparent passages and the distinct mark-making of a stiffer coarser brush both increase the sense of vitality, energy and movement in the composition. 'Scumbling' is a technique more commonly found in oil painting, where opaque colour is lightly applied to a textured surface thus leaving a broken area of colour with irregular spots of under-colour showing through.

When working on paper, the term 'dry brush painting' is generally used, and the broken line effect is achieved by the texture of the support and holding the brush, traditionally composed of soft hair such as sable, fitch, ichneumon or camel, at such an angle that the sides lie almost horizontal against the paper.

Sims describes his own dragging and scrubbing technique in *Picture Making*. ‘Drag in shadows in darker areas with bristle brush and rather dry colour, drawing the shapes and matching the colours...corrections can be made by stippling and hatching and scrubbing with body-colour to get the form right.’³⁰

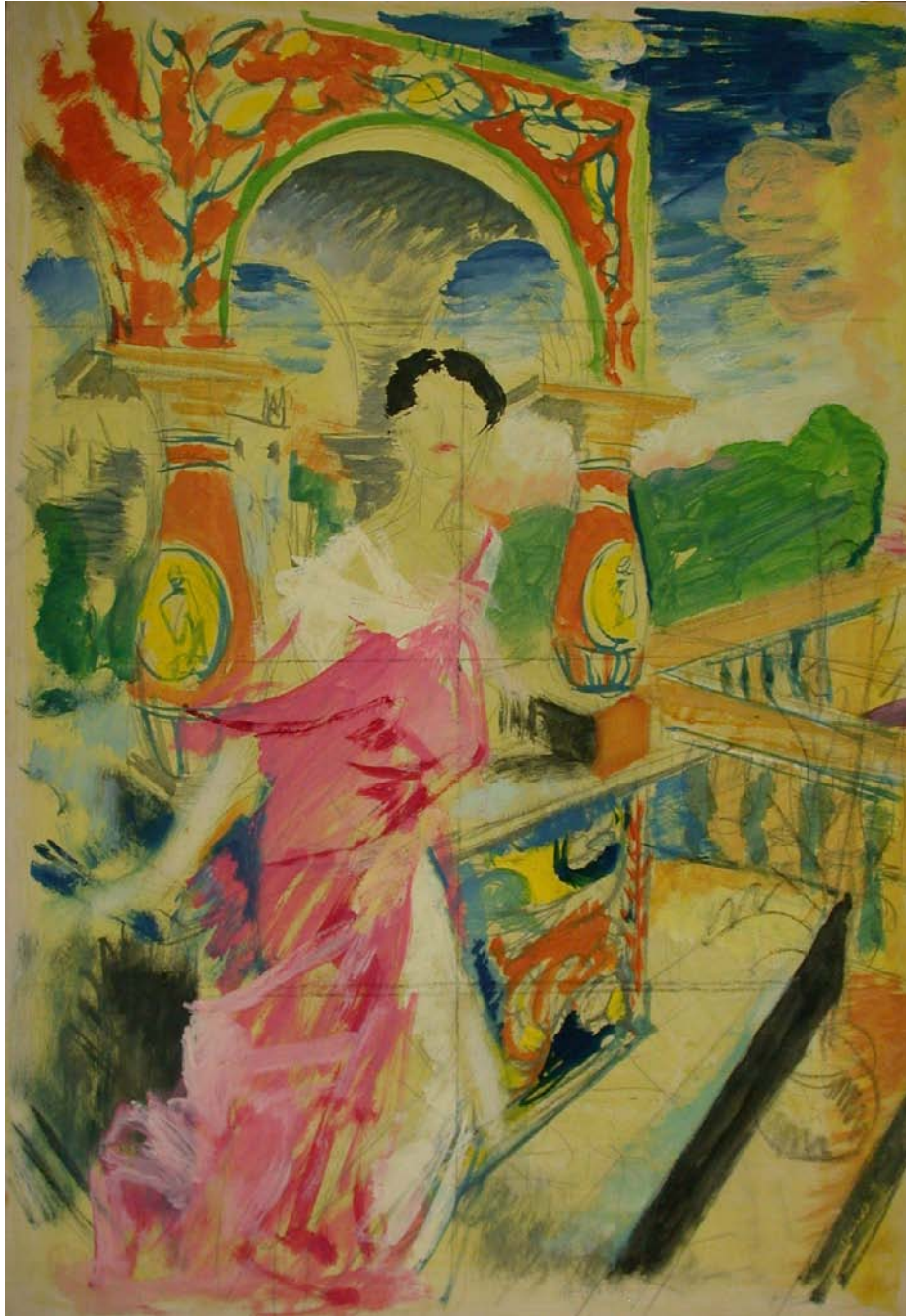


Fig. 3: Charles Sims: Study for a portrait of *The Countess of Rocksavage*, (c.1922), mixed media on paper, on a very thin buff toned machine made hot pressed, wove paper with Dandyroll countermark R & P 1094. 430 x280mm. Sims archive GB3025-1-4-70. The bold accents of impasted colour largely mixed with white and paint applied with a coarse brush is a strong feature of this study. See also Appendix 3 for further technical details.

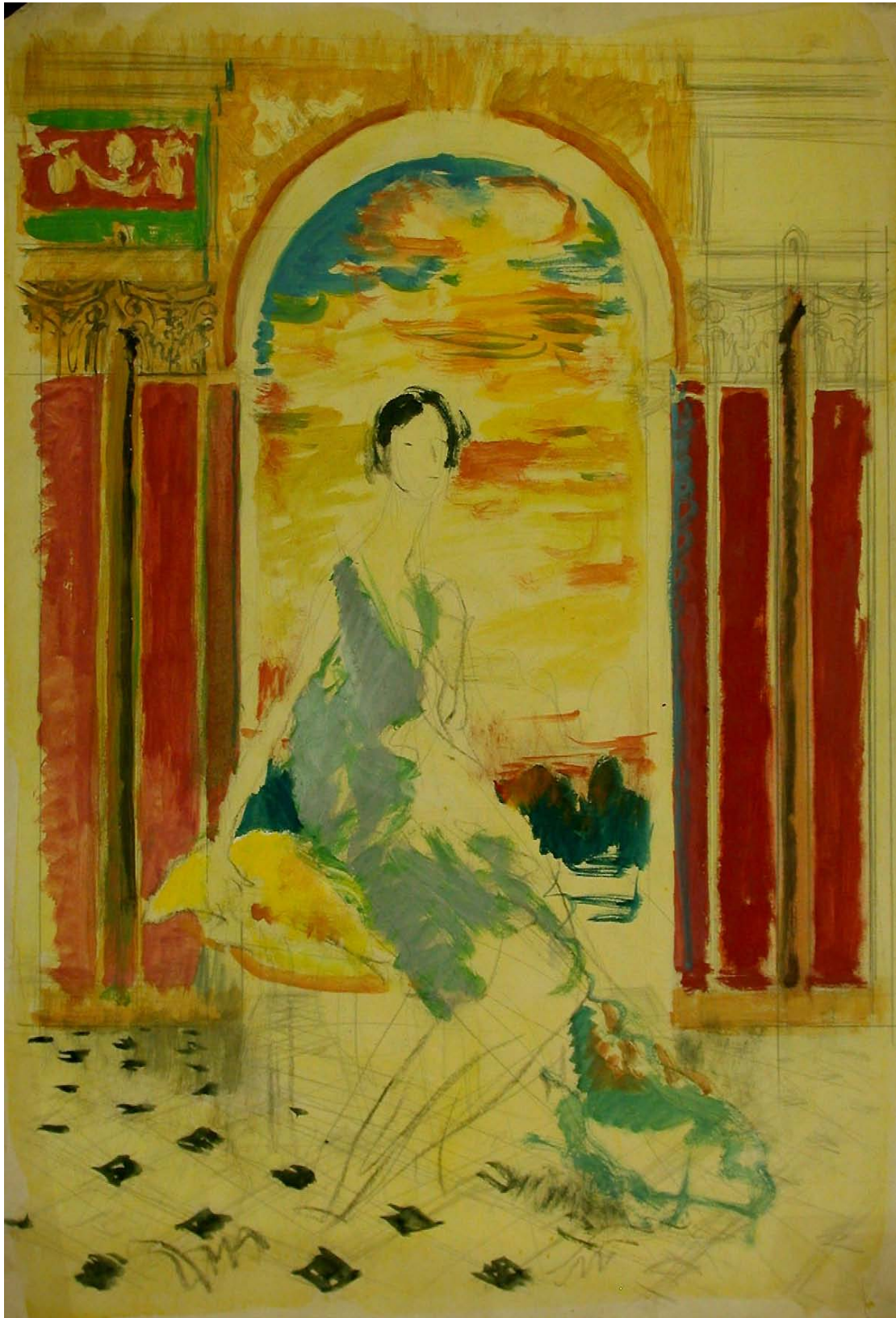


Fig. 4: Charles Sims: Study for study *The Lady with Pearls* (The Countess of Rocksavage) (c.1920) mixed media on paper as described in Fig. 3, 460 x 310mm, GB3025-1-4-69, Sims archive. The pits and craters associated with egg tempera are apparent in the thickly painted areas mixed with white suggesting egg tempera is used alongside traditional transparent watercolour.



Fig. 5: Charles Sims: *Alan Fishing in Arran* (c.1904-5) opaque and transparent watercolour on paper, private collection. The widespread mixing of white unifies the hues across the entire painting increasing the overall harmony of the composition and a soft diffused effect. This is also enhanced by 'wet in wet,' techniques and 'scumbling' the paint at the interface between the boys flesh and surrounding water. The ripples in the foreground are likely to have been achieved by the controlled application of colour with a fine sable brush over fully dry washes of paint.

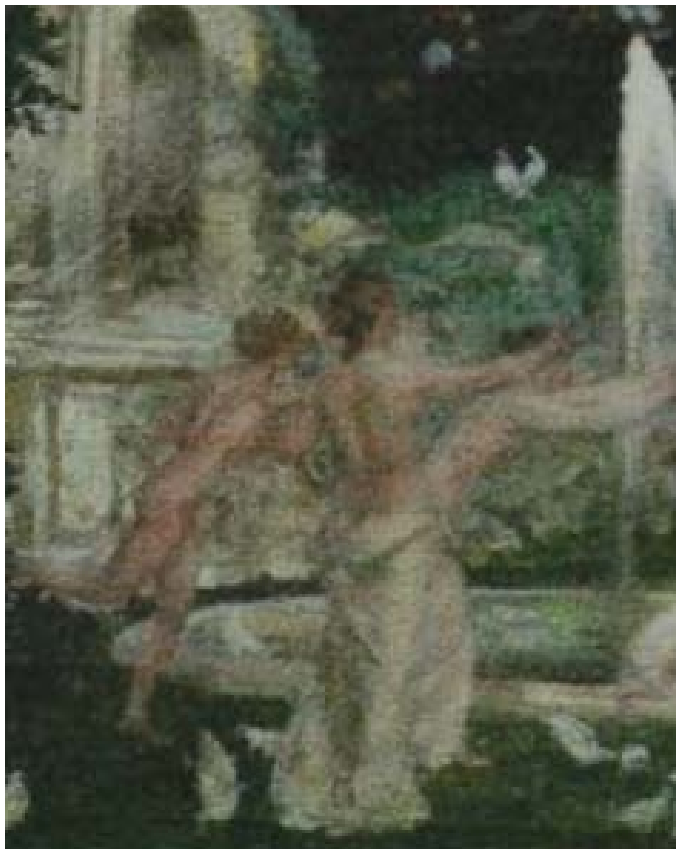


Fig. 6: Charles Sims: Above: *The Muses*, (c.1910/11) watercolour and body-colour on paper, 535x 735mm, private collection. This work successfully demonstrates Sims' use of semi and opaque paint over transparent washes and his scumbling technique used to diffuse the edges of the figures and diaphanous garments. The shrouded figure located bottom right, in contrast to the main group of figures which visually relate to French 18th century sources, appears in other compositions including Sims' Royal Academy Diploma work *Clio and the Children* painted in 1913 and later recast for exhibition in 1916.

Left: Detail: *The Muses* showing the extent of the scumbling technique in the middle distance.

3.4: Varnishing

Opaque watercolour's ability to emulate oil painting techniques could be carried further by the application of a varnish or coating which served to saturate colours and render the surface more durable.³¹ It also functioned as an isolating layer when the intention was to work over the watercolour in oil or egg tempera. C.J. Robertson's widely reported watercolour method, (which received the *Isis medal* from the Society for the Encouragement of the Arts of London in the 1890s) and Vibert's similar method may have been known to Sims.³² Both techniques involved applying a solution of fish glue to the painted surface over which a 'good picture varnish' was then applied.³³

The preference for spirit-based varnishes, as opposed to oil-resin varnishes was general, as the former were less likely to discolour and render the paper darker as well as transparent. Recipes found in artists' manuals were typically based on sandarac or mastic in pure grain alcohol or Venice turpentine³⁴ whereas commercial products were likely to include shellac, Canada balsam or dammar. Dammar or *gum de mar*, which was often confused with kauri,³⁵ was particularly recommended for paper artefacts, perhaps on the strength that it retained its 'colourless appearance longer than any other common varnish and from the outset the resin itself contained little or no colouring matter.'³⁶ In fact dammar formed the basis of many of the well known commercial brands such as *Crystal*,³⁷ *Map* or *Chinese Varnish*³⁸ which Sims would undoubtedly be familiar with through his local supplier.

Coatings were not always solely based on resins. Goupil recommended a watercolour varnish composed of fish glue (isinglass)³⁹ in water and alcohol,⁴⁰ and Vibert in 1892 wrote that 'gouache could be washed with egg yolk and emulsified wax and varnished with watercolour varnish.'⁴¹ Sims describes in his workbooks varnishing watercolours

and coating less than successful works with copal resin medium in an attempt to rectify mistakes.

If your [watercolour] picture after completion is still not to your liking give it a coat of copal medium and turn it into an oil...The change of medium will open up further possibilities, the rich coating of oil will give it quite a new appearance, and you can try the rashest experiments and wipe them off if you are not satisfied. An added richness and sharpness can be achieved using oil.⁴²

In an earlier reference dated 1905 Sims recalls walking over the Downs with Oliver Hall towards Petworth House discussing Eastlake's *Materials for a History of Oil Painting* in which the possibility of painting in watercolour and finishing in oil on paper was discussed. He was clear however to point out that the watercolour must first 'be sized with parchment size' before varnishing- a technique Sims maintained Gainsborough and Williamson also used.⁴³

3.5: The influence of artists' manuals and colourmen

It is unclear from documentary sources exactly how Sims acquired the techniques of watercolour painting, but it is likely to have been through experiment combined with observations of other artist's techniques, and from instruction manuals. In the absence of formal training in watercolour painting, artists' hand-books, which by their proliferation suggested demand, were a reliable source of both practical and technical information.

Manuals also offered at least some information on the rapid commercial development of new mineral and synthetic organic colorants that were flooding the market at this period.

Their unknown behaviour and long-term stability, particularly fading, was causing a great deal of concern at this period.⁴⁴ Even the familiar traditional organic pigments were likely to have been chemically synthesized or had undergone refinement which

could affect their handling properties.⁴⁵ More alarming was the proliferation of light sensitive pigments created from dyes such as anthraquinones and azo dyes, many of which bore misleading names alluding to more traditional products they replaced. The reason for these vague descriptions and reluctance to disclose the contents of these new pigments was entirely commercial. For instance Geranium Lake, based on eosin lake,⁴⁶ which gained a reputation in the late 19th century for its perceived poor light stability, was renamed Tibetan Red in the hope of extending its commercial viability due to the considerable investment required for its development.⁴⁷ Despite scientists and other workers turning much of their attention to the problems of durability the great beauty and low cost of these lake pigments meant that many unscrupulous suppliers continued to use them. Vibert wrote in this regard:

Those clever but ignorant colour dealers invent oil pomades under pompous names they manufacture [and their] disastrous mixtures of colours. The modern artist furnished with his wares and having no need to think of his requirements [paints] casually without thought of the morrow.’⁴⁸

Colourmen themselves may not have been aware of the changes to certain pigments when purchasing in bulk direct from the manufacturer, as Holman Hunt observed:

It transpires that the producers of colours were no longer...superintending all their preparations personally: [they] had been supplanted by the proprietors of large factories, where each production goes through numerous irresponsible hands.⁴⁹

This observation was of increased relevance in the early 20th century particularly when greater numbers of new synthetic colorants were introduced. Authors of manuals also gave impartial advice on commercial products in contrast to the often biased opinions provided by English colourmen who were themselves competing for business. An example here is the persuasive advertisements and claims made by Winsor and Newton regarding Chinese white’s compatibility and stability. Described

as ‘one of the most unchangeable substances in nature [which] will not injure any known pigment,’ disproved by the effects of natural ageing. In fact all forms of zinc oxide have the potential to affect both the paper support and certain organic pigments through a tendency to effloresce, generate hydrogen peroxide and increase light-induced colour changes.⁵⁰ In short, manuals helped artists make informed judgements on the purchasing of materials. This would have appealed to Sims who was notably concerned with craftsmanship and the longevity of his art works.

In determining how influential instruction manuals were to Sims, we need to turn to what we know of his techniques and compare his own writings with other authoritative sources of the period. It is known that he consulted Eastlake’s *Materials for the History of Oil Painting* and his passion for experiment and the chemistry of painting drew him to publications in the South Kensington and Academy Library, in particular those by eminent professors of chemistry A.P. Laurie and Sir Arthur Church.

Sims may have also been aware of earlier publications produced by artists from the English School of watercolour painters, including John Crome, John Sell Cotman and David Cox⁵¹ who provided step-by-step instructions on painting the landscape.⁵²

3.6: The influence of other artists work on Sims practice

In believing he had ‘everything to gain by borrowing from the finest work,’ Sims derived a great deal of practical knowledge by observing artists’ techniques at close quarters. Turner was of particular interest to him in that he was the first to break through the material constraints of earlier watercolour methods by combining many of the traditional oil painting techniques (for example rich darks and opaque half tints) with the pearly lights and flat washes associated with the pure transparent watercolour

technique. In his diary Sims records his admiration for Turner landscapes describing them as being ‘bathed in a scheme of grey and light gold’,⁵³ a colour combination he was to adopt regularly for many of his own watercolour landscapes and studies for compositions (See Fig. 11). So potent was Turner’s influence that Harold Speed remarked ‘He was like Turner, not a purist in technique and never hesitated to do anything that he thought would improve his effect.’⁵⁴ Turner may have also influenced Sims’ practice of ‘sponging’ or ‘fetching out’⁵⁵ which in its simplest form involved dabbing away parts of a damp wash to expose the paper below to create a highlight, and the artist’s masterful glazing techniques in which over a dry layer of paint a further wash, diluted sufficiently in order to allow the first colour to show through, was applied.

Glazes can also be used to adjust local colour by increasing or decreasing the saturation, producing a more homogeneous smooth surface (by filling remaining voids) and improving the transitions from one hue to another. This last method involves applying diluted paint to which subsequent layers are applied in increasingly heavy concentrations. The paint is usually applied with a small round brush and each layer is allowed to dry before more paint is applied. This method is particularly suited to areas of intricate detail and high contrast. (See Fig. 19).

Constable’s sketches, described by Sims as ‘some of the loveliest and most attractive things of its kind’⁵⁶ also served as inspiration for his watercolours. Sims was particularly struck by his modifications to colour contrasts found in nature, particularly the distinctions between sky and earth, believing that ‘many opportunities for subtle decorative beauty are lost because of [the] habit of painting a very light sky.’⁵⁷

Sims during his student days would not have needed to travel far to see Constable's work at first-hand. George Leslie, in his account of the inner life of the Academy published in 1914, noted 'sixteen exquisite little studies by Constable, which were hung on the staircase leading to the Diploma Gallery.'⁵⁸

As a frequent visitor to private galleries Sims inevitably came into contact with many contemporary artists' shows held at the Goupil Gallery, Dowdeswell Gallery,⁵⁹

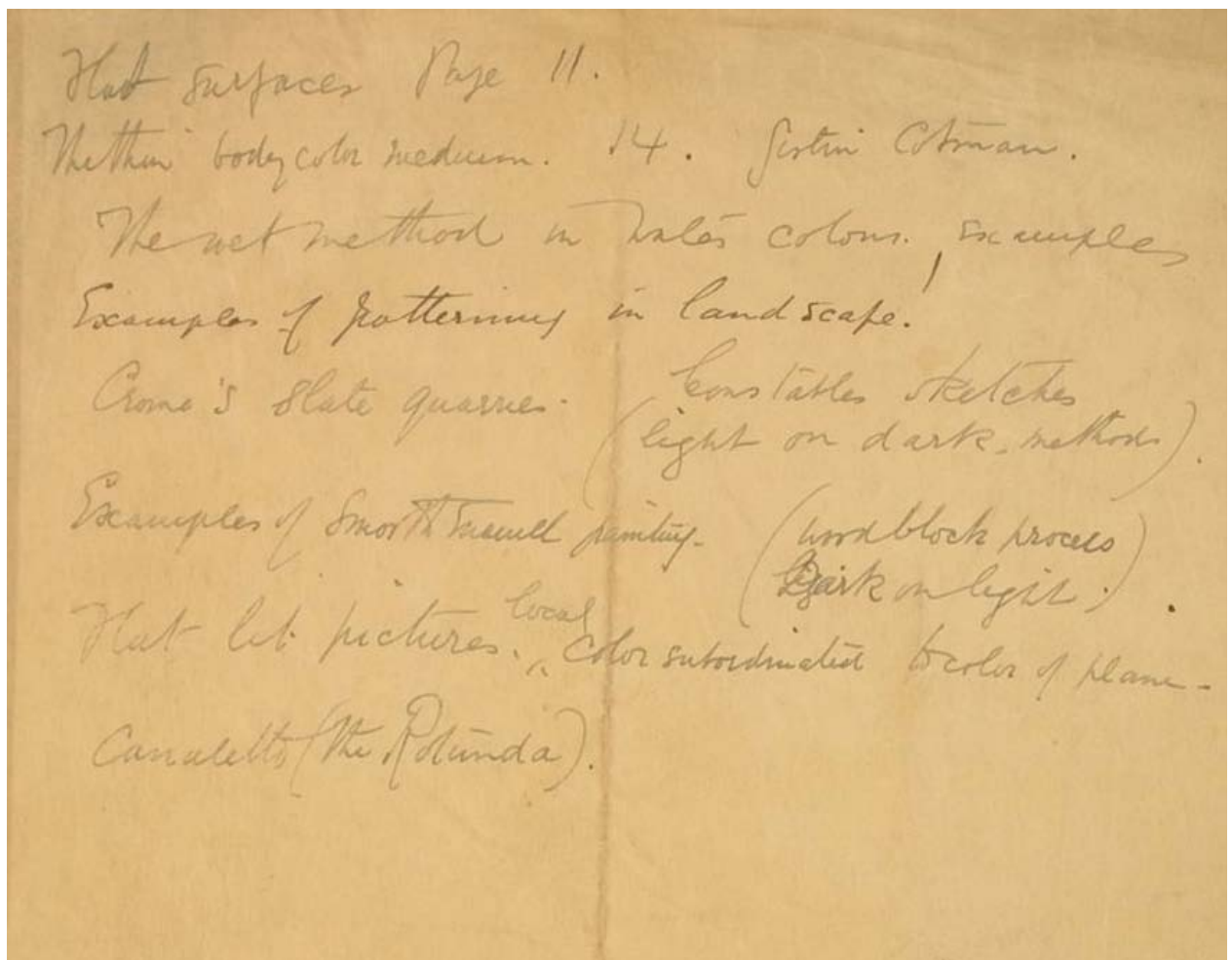


Fig.7: A loose page from Sims' notebook which refers to Girtin's and Cotman's 'wet method' and Constable's 'light on dark method.' GB3025-4-5, Sims archive.

Leicester Galleries and Carfax Gallery⁶⁰ which exhibited artists such as Walter Sickert, Philip Wilson Steer and John Singer Sargent who were also preoccupied at

the time with watercolour.⁶¹ Colour influences from the Post Impressionists are also in evidence in later works, in particular Paul Gauguin whose work was possibly reviewed by Sims for the first time in 1910 during Roger Fry's notorious and influential exhibition, *Manet and the Post Impressionists*, held at the Grafton Gallery in late 1910-11.⁶² (See Fig.15).



Fig.8: Charles Sims: *Lady with a Parasol Lying in the Sand Dunes* (c.1905). Transparent watercolour wash with graphite under-drawing on Whatman, handmade paper. Sketchbook GB3025-4-13. The style and technique compares strongly with the figurative watercolour studies of Philip Wilson Steer.



Figs. 9 & 10: Charles Sims: Two beach scenes (c.1905) executed in transparent watercolour wash with graphite under-drawing on ivory coloured, calendared, machine made, wove paper, from Charles West sketchbook, GB3025-4-4, 180 x 110mm. The sketches are highly reminiscent of Philip Wilson Steer's early beach scenes of the late 1880s.





Fig. 11: Charles Sims: Above and below: Studies for compositions possibly related to the *Seven Sacraments of the Holy Church*, (c.1915-1917) GB3025-1-4-44, 150 x 265mm & GB3025-1-4-41, 220 x 270mm. Both watercolours are predominantly based on two colours, blue/grey and gold. The paint is applied 'wet in wet' and thin transparent 'glazes' of colour are applied over dry pigment. This has caused 'backruns' in areas, particularly in the foreground of the image below. 'Backruns' also known as 'watermarks' or 'runbacks,' are caused by dilute washes migrating from wet areas to drier areas of the paper through powerful capillary forces. This action on drying, results in a concentration of pigment at the 'wet and dry interface' and a paler hue behind.





Figs. 12 &13: Charles Sims: Above: *Study of a Sunset* (date unknown) 110 x 180mm, GB3025/1/4/135: Below: *Cloud Study*, (date unknown) 110 x 180mm, GB3025/1/4/137. Both studies are executed in body-colour, on grey paper. Sims wrote of the technique: 'Body- colour on grey: use folding palette as you need to clean while working – well rinsed under water as soon as finished since colour get messy with Chinese white. Delightful, playful method, treated like a sketch in oil.' (Sims1934:24).The backruns along the horizon in the study above are particularly exaggerated in this piece.



3.7: Sims' materials

3.7.1: Pigments

At the turn of the 20th century, artists could buy their watercolours in three different consistencies: dry compressed cakes, pans and tubes. Dry compressed cakes introduced in 1780s by Reeves and Sons were the first commercially available watercolours but these early preparations had a tendency to be hard, gritty and difficult to work into a wash. To an extent this was improved during the first quarter of the 19th century by adding more humectants to make the blocks retain moisture, and grinding the pigments more finely using powerful roller mills traditionally employed to make printing inks.

Developments in 1830 substituted some or all of the sugar and honey for glycerine. These new colours, packed into porcelain pans, were called 'moist colours' or pans. Published formulae for these are scarce but the usual basis was 'a syrupy solution of gum Arabic, preservative, glycerine, honey, sugar candy (glucose), and a little oxgall in fairly good proportions.'⁶³ Roberson's recipes dating from the mid 19th century do not appear to include glycerine in their 'moist or soft' range, although there is generally a substantial increase in the amount of honey added, which depending on the type of pigment can equal that of gum.⁶⁴

In 1846, shortly after the development of moist colours packed in porcelain pans the zinc metal tube container was introduced by Winsor and Newton to hold their moist watercolours. In order to discharge the paint from the tube, more humectants were added, which also had an additional effect of slowing down the rate of drying and attracting dust to the paint surface.

For the most part Sims preferred to use dry watercolour cakes as opposed to 'moist [tube] colours' as they 'dissolved most easily' and were 'free from excess honey or

glycerine or whatever mixture is used for keeping watercolours moist.’⁶⁵ He also disliked the reluctance of moist colours to ‘work-up’ and ‘yield a brushful of colour’ particularly when working in direct sunlight.⁶⁶ Sims’ observations are interesting in that he was instinctively responding to a phenomenon of (physical) colloidal chemistry. The increase in viscosity of moist preparations diminishes the colloidal dispersion of the pigment particles which in turn effects their even settlement upon drying and the overall brilliance of the wash. Higher ratios of humectants will also increase the film’s sensitivity to water during additional reworking, inducing swelling and lifting of pigments. This would make ‘wet on dry’ techniques, often practiced by Sims, problematic. Sims may have also been aware of current reviews at the time, for example in *The Studio* in 1917 a critic wrote ‘many artists have gone back to the use of hard cake...with which the earlier men [Girtin, Cox *et al*] obtained their delicate and luminous results.’⁶⁷ Gullick, a few years earlier, also echoed similar sentiments in his manual *Painting Popularly Explained*:

Cake colours with more careful grinding... and other improvements in their manufacture... are less liable to crack; and from being hard and gritty, they have become comparatively smooth and yield a firmer body of tint. And a numerous class of artists consider them to have advantages over the moist colours, as regards purity of tone and perfection of wash.⁶⁸

The selection and careful mixing of pigments was also an important consideration for Sims. He wrote ‘The best use of watercolour is an improvisation with well studied material done at one wetting, set the palette with a few colours and follow a formula lemon, cobalt [blue], violet, green, sienna, black, vermilion.’⁶⁹ On occasions he also reduced his palette to only three colours plus black and white to which he concluded ‘you can make do anything.’⁷⁰ This followed the general advice given to watercolour artists who as a matter of economy and convenience routinely chose a palette of a dozen or less paints.⁷¹ Too many colours were also apt to affect the overall harmony

of the work, as Sims was only too aware. He wrote ‘agree in allowing but one dark, but one keen edge and one brilliant accent.’⁷²

Sims was not always entirely faithful to this list of pigments, for example in his notebooks he also mentions using French blue [artificial ultramarine], which he trialled for the first time in 1905 with much success in painting skies. French blue was also mixed with burnt umber to make black and a scale of greys, and Prussian blue was recommended for painting flesh in bright sunlight. He also referred to yellow ochre, light red, Indian red, madder and carmine, the last of which is a rich intense organic pink lake prepared by precipitating the dye from the cochineal beetle onto an aluminium base. This was a surprising choice considering Sims’ long-term interest in the longevity of his artworks, as carmine was widely reported to be one of the most fugitive pigments in the artist’s palette, fading within weeks of exposure to direct light.⁷³



Fig. 14: Charles Sims: *Landscape Study* (c.1904) transparent watercolour on Whatman watercolour paper, sketchbook GB3025-4-5. The blue-violet in the sky suggests a mixture of cobalt blue and cobalt violet and the dark green in the foreground, due to its strong absorption characteristics in UV and distinct pink/red colour with IRFC, indicate oxide of chromium. This limited colour scheme is also repeated in several of his sketchbook watercolours dating from this period.



Fig.15: Charles Sims: *Ocean series* (1923) opaque and transparent watercolour and possibly egg tempera over a pale-grey printed photo-litho base.85x125mm, GB3025/1/4/75-76-77. See Appendix 3 for more technical information.

The series was made for the British Pavilion at the Brazilian Centenary Exhibition in Rio de Janeiro c.1922-3. The panels were also exhibited at the Winter Exhibition of Decorative Arts at the Royal Academy and at the Gallery of the Royal Society of Painters in Watercolours in 1923. According to records Sims was allotted only six weeks to complete the commission and recruited Royal Academy students to help finish the work. The opulent colours and exotic themes may have been influenced by Gauguin's Tahitian works.

3.7.2: Paper supports

It is clear from surveying the contents of the Sims archive and other works in national collections, that Sims used a wide variety of papers for his watercolours, most of which appear to have been carefully selected for purpose. There are examples however where, as an experiment or in a rush to record an idea or technique, he used scraps of paper of indifferent quality such as machine-made coloured and graph papers and a form of vegetable parchment. In the main however and in particular with those works destined for exhibition or sale, he used reputable papers from artists' suppliers, which provided better guarantees in relation to stability.⁷⁴

The permanency of paper was an important topic of discussion during this period and most artists would have been aware, through manuals and other reviews, of the detrimental effects that mid 19th century commercial processes had wrought on the industry.⁷⁵ It is not unreasonable to suggest that Sims was aware of the detrimental effects chemical bleaching and alum/rosin sizes had on the longevity of the paper and the impact the texture and other physical qualities had on the overall aesthetics of an artwork. He would also ensure that his supports could withstand the rigours of working and reworking specifically with regards to wetting down, stretching and the taking out of highlights. Paper not only sets the limits as to how a work appears but has a direct bearing on how strong the final colours will look.⁷⁶ This is a direct link to the absorbency of the paper, the extent of fibre fibrillation and the quality and method of sizing.⁷⁷

Washes applied to dry textured papers in conjunction with quick handling of the brush has the effect of drawing the colour across the highest points of the sheet's surface, and air trapped in the hollows of the fibres resists penetration of the wash, leaving behind sparkling resonances of the white paper below. (See Fig. 1 & 14). This effect

is far more subtle in smoother papers where only tiny pinpricks of white remain in the paper's fine grain. It does however enliven the surface to a certain extent particularly when compared with washes added to wet paper.

3.8: Sims' techniques

Sims discusses in his notebooks several approaches to producing an exhibition watercolour – three subtly different methods which are summarised below.

3.8.1: Method one: The transparent method ⁷⁸

Sims began by transferring or tracing an existing study from nature onto a thin handmade paper, in particular a range called OW, ⁷⁹ with a sharply pointed piece of charcoal, adding shadows only where important for suggesting form but never where he wished to represent colour. He also avoided the confusion of transferring excessive detail, preferring to retain some flexibility in regard to the picture's content.

The under-drawing was then spray-fixed with a mouth diffuser,⁸⁰ and the paper soaked in a bath of water, after which it was attached to either a piece of celluloid, glass, smooth oil canvas or a sheet of thick damp paper which in turn was supported by a wooden board. The various secondary supports apparently gave slightly different surface results and were effective in keeping the paper damp during wet applications of paint. This deviated from traditional practice which normally began by tensioning-out onto a wooden board or pasting down the paper directly onto textile⁸¹ or thick card followed by local applications of water into which dilute washes were added.

Although the technique is not reflected in his notebooks, examination of items in the archive suggests that Sims also regularly stretched his papers using more traditional

methods, for example with drawing pins, or a technique of folding which resembled Montague Ellwood's account:

The usual way is to fold up about an inch of the edge of the sheet all round and place it on a board slightly larger than its full size. After moistening the paper thoroughly, cover the turned up edges with *photo paste* or better still *shoemakers paste* and turn them down to the board, taking the greatest of care that there are no unstuck places. In turning the pasted edges down, pull outwards from centre in all directions to ensure even stretching, but do not stretch paper overmuch or it may burst as it contracts in drying.⁸²

Regardless of the method of paper preparation Sims would then flood the damp paper with warm toned pale washes made from ochre, madder or cadmium [yellow] using a coloured diagram as a guide. The sky was then laid in with a classic mixture of Indian red, French ultramarine, umber and a little white to provide the necessary opacity. Shades of grey were also added to give definitions to the clouds but on occasions, he would also take a piece of wet cotton wool, which was squeezed dry, and wipe out portions of the pigment to reveal the white paper below.⁸³ As the paper began to dry the washes became less free flowing and more concentrated in hue at which stage he allowed the painting to become fully dry, particularly if the composition was complex or the study large. He often soaked the paper a second time confident that 'the colour will not come off in the bath, nor yet very readily under the brush, so long as the new colour is put on swiftly and without touching the same spot twice.'⁸⁴ The watercolour was then attached with starch onto a mount board, the colour of which varied depending of the reflective qualities he wished to achieve. He wrote; 'A bright yellow or blue will sometimes give a fine quality. Or colour may be painted on the back before it is pasted down. Such colour must be fixed before applying the paste.'⁸⁵ Finally, to complete the painting, additional transparent or semi-opaque glazes, body-colour, tempera or touches of pastel were added. This technique of applying several broad washes of thin colour, one over the other, generally produces a luminous aerial

quality highly appropriate to many of Sims compositions produced after 1910 particularly those with emphasis on the sky.

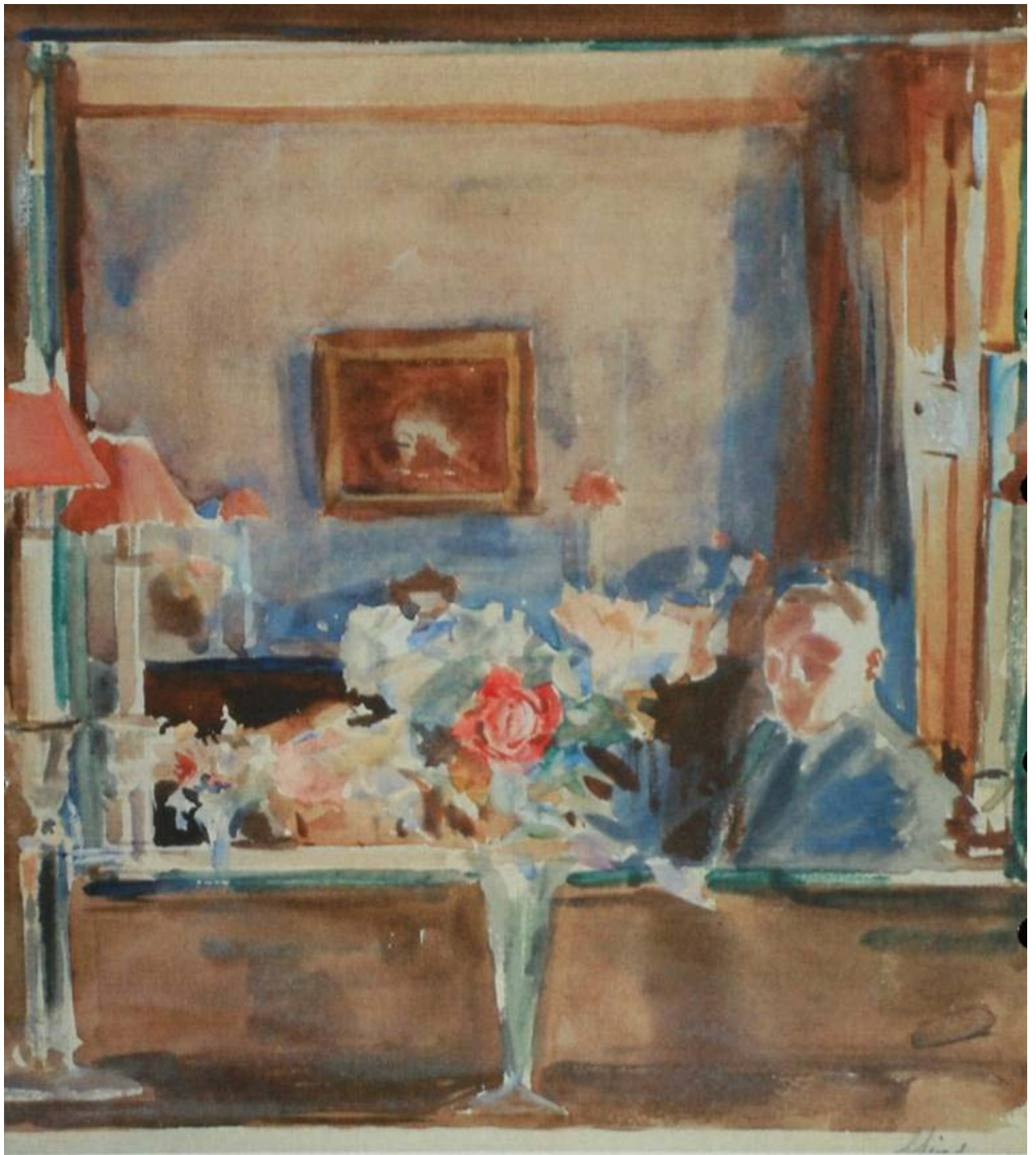


Fig. 16: Charles Sims: *Myself* (c.1920) watercolour on wove paper, 255 x 230mm, Bury Art Museum. Drawn swiftly with a loaded brush the predominately blue/brown/ red palette is strongly influenced by Sargent's later more vigorous watercolour technique c.1905 where he often applied transparent pigment rapidly to dampened paper.

3.8.2: Method two: The mixed method using body-colour and transparent washes⁸⁶

Sims began by lightly sketching in the proportions with graphite pencil and avoiding too much detail. The light areas of the composition were then suggested, leaving out the highlights, with a pale colour wash to which a little Chinese white was added.⁸⁷

The paper was then allowed to dry, after which shadows were ‘dragged’ in with a small dry bristle brush and shapes drawn in with local colour.

A limited palette was used and local colour was washed over the shadows to unify the composition. Corrections to the design, if required, were achieved through a series of stippling, hatching and scrubbing with body colour although this was controlled to avoid destroying the overall brilliancy and freshness of the watercolour.

This method, particularly in its use of a restricted palette, is reminiscent of earlier watercolour techniques. (See Fig.18).

3.8.3: Method three: The mixed method⁸⁸

Sims began by drawing the design in firmly in red and black chalk - red for the deep shadows and black for the half tones. He then soaked the drawing in a bath [length of time not disclosed] and then laid it on a zinc plate. The chalk was washed with a brush and enthused faintly with lemon, carmine and blue and then he proceeded to ‘mark the drawing in violet with the brush-point’ over which ochre was washed very lightly. Feathery foliage and sky was then laid in whilst the sheet remained wet and no white areas of paper were left exposed. Highlights were applied after the work was complete.

When the paper was quite dry he then proceeded to wash in what he described as ‘great poster –like spaces undisturbed’ always working from light to dark to prevent

running. The paper was then restrained during drying by attaching it to a zinc plate with an unspecified adhesive he referred to as 'gum.'⁸⁹ Method three is capable of much variation combining the soft hazy outlines of washes against the intensity of concentrated local applications of paint as seen in Fig.19.



Fig.17: Charles Sims: *The Coming of Spring* (c.1912) watercolour and body-colour on wove paper, 285 x 420 mm, Bury Art Museum. The limited palette, large expanse of sky and composition weighted to one side is characteristic of many of Sims' watercolours and recalls the atmospheric charm and quiet repose of Puvis de Chavannes. Technically this watercolour is interesting in that the broken tones in the foreground are the combination of dry touches of opaque pigment, selective scratching out, inter-dispersed with touches of white fabricated pastel or chalk. The sky effect is achieved by working 'wet into wet' and 'wiping out.' Wiping or 'fetching-out' in its simplest form involves dabbing away parts of a damp wash to expose the paper below thus creating defused lighter tones or highlights. Sims may have learnt the technique from manuals and studying actual examples of Turner, Girtin etc. ©Bury Art Museum 2011. Left: Detail: *The Coming of Spring* showing the broken textured effect from lifting out areas colour.



Fig.18: Charles Sims: *Love in the Wilderness* (1912) transparent watercolour and sepia coloured ink applied with a pen on wove paper, 380 x530mm, Bury Art Museum and Gallery. The stylised treatment of the foliage, restricted palette and use of ink in conjunction with watercolour is derivative of many British and French 18th century artists including Claude Lorrain. The paintings interplay between sharply focused details and broader washes is also reminiscent of Watteau's and Fragonard's work. ©Bury Art Museum 2011.

Far left: Detail: *Love in the Wilderness* (1912) showing the fluid and confident application of sepia coloured ink applied with a pen.

Left: Detail: *Love in the Wilderness*, traced line and sepia ink drawing in reverse. It appears the ink drawing was produced after the watercolour perhaps in preparation for a print? (See also Chapter 2).



Fig.19: Charles Sims: *The Bathing Party* (c.1905-10) watercolour and body-colour on wove paper, 310x 430mm Victoria and Albert Museum collection.

The watercolour is built up by combining 'wet in wet' techniques, glazing, scumbling, dry brush work, sponging out with final touches of white impasto. The transparent glazes have been used to great effect in adjusting the saturation of local colour and softening the transition of one hue to another. The flesh has been sponged or lifted out and the background was achieved by 'dropping in' relatively concentrated colour onto pre-wetted paper. This has produced feathery delicate edges and 'backruns' whose linear shape appears to have been enhanced by titling the support at a 90 degree angle before being allowed to dry. To complete the 'diffused' effect in the sky, dry paint has been hatched over with a relatively large brush resembling broken pastel lines.' Victoria and Albert Museum 2011©

Left: Detail: The soft hazy watercolour washes are set against the intensity of concentrated local colour, in this instance the deep red of vermilion or cadmium.



Figs. 20 & 21: Charles Sims: Above: *Studio of a Painter of Fête Galantes* (c.1925) opaque and transparent watercolour highlighted in white chalk with extensive charcoal under-drawing on wove hot-pressed buff-coloured wove paper possibly J. Green and Son paper, 320 x 380mm, GB3025/1/4/72.

Left: *Studio of a Painter*, technique and paper as above, 400 x 560mm. GB3025/1/4/73. The juxtaposition of local colour red and bright green pigment in the foreground, both of which have been scumbled on with a stiff brush, contrast effectively with the muted earth tones of the interior. Technical examination suggests the red pigment is vermillion and the green a complex overlay of several colours including transparent oxide of chromium more commonly known as viridian. There is also evidence to suggest that the paper was attached to a wooden board during working using drawing pins.



Fig. 22: Charles Sims: *An early Spiritual Study* (c.1927) possibly in egg tempera or body colour with graphite under-drawing on a buff coloured, wove 'hot pressed' paper bearing several dandy roll countermarks with the initials and numbers R & P /1094, 460 x 310mm. This study marks a period where Sims began experimenting with bold planes of pure colour. Technical examination suggests the yellow is chrome yellow, the dark red Venetian or light red and the blue either French ultramarine or cobalt blue mixed with quantities of zinc oxide.

Shortly before his death Sims began to experiment in applying vigorous planes of contrasting vibrant colours to his Spiritual studies. The intangible forms, ambiguities of scale and space may have been inspired by a number of things, for example the cinema and theatre,⁹⁰ and Kandinsky's and Klee's experiments with the emotional effects of colour and the correlation between art and music.⁹¹

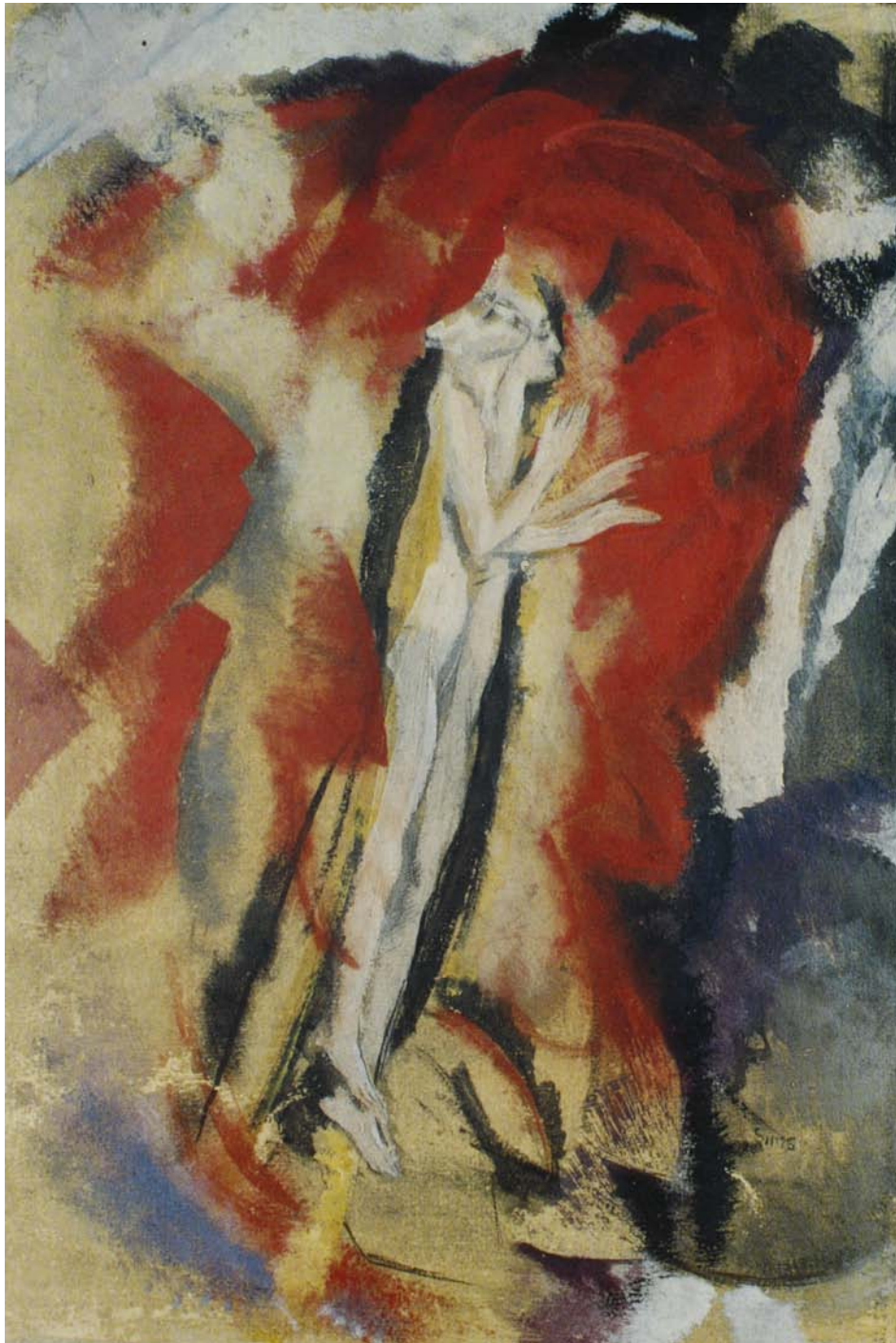


Fig. 23: Charles Sims: *A Spiritual Idea* (1928) body-colour and /or egg tempera with chalk under-drawing on buff coloured wove paper, 479 x267mm, Bethlam Hospital Archives and Museum. (See Appendix 5 for related studies). This work and other studies from this late period may have been inspired by the light images of Thomas Wilfred an exhibition he had visited in Paris in 1925 (See Holmes 2005:255).

This painting also marks one of the last coloured studies in aqueous medium Sims produced, destined for the Royal Watercolour Society show in 1929 - it was never exhibited.

Bethlam Hospital Archives and Museums 2012©

¹ Speed 1906:52.

² Sims began to paint in earnest in watercolours whilst in Bruges and by February 1906 he had completed 39 works, mostly in watercolour, for his solo show at the Leicester Galleries. (See Speed 1906:49; Sims 1934:3). It is unlikely that he could have completed so many works within an 18 month period using oils.

³ His son Alan, (1934:111) maintained that watercolour was Sims' true medium'.

⁴ Speed 1906:52.

⁵ Ormsby 2002:8-9.

⁶ Different pigments require different quantities of gum for optimum brilliance. Vermilion (mercuric sulphide), a heavy and coarse pigment, requires extra gum for effective adhesion. Too little gum results in a porous or flocculent coating that scatters, light giving the paint a pale and lifeless appearance, while too much gum makes the film overly glossy, with a tendency to crack and peel. Ratios of gum to pigment varied between manufacturers, giving rise to subtle differences in working properties and appearance.

⁷ Ormsby 2002:8-9.

⁸ Brownian motion was first observed by Robert Brown (1773-1858) in 1827. (Isaacs 1991:90-91). The surface tension of water is uniquely strong, due to hydrogen bonding, and is responsible for the formation of drops, bubbles and menisci. This also dictates how rapidly water is absorbed into absorbent supports, and its ability to wet a surface.

⁹ Different pigments also require different amounts of humectants in order to work well and adhere to the paper supports. For example cobalt blue dries into a hard cake and therefore requires more water-soluble components such as dextrin or sugar candy. In the Roberson manuscript soft [moist] burnt sienna requires 16oz pigment to 12oz gum Arabic to 6oz of honey, whereas soft bistre requires 8oz pigment, 5oz gum and 3oz honey. Colourmen also increased gum in lakes such as carmine in the hope it would retard fading. (Cohn 1977:36).

¹⁰ In response to this in 1871 J. Barnard & Son, artists' colourmen, advertised their new cobalt blue as 'perfectly free from a granular aspect,' crediting the improvement to their method of grinding and production. (Cohn 1977:34).

¹¹ Ibid.

¹² Sims' *Studio diary* c.1905.

¹³ Cohn 1977:34-35.

¹⁴ Church 1901:195.

¹⁵ Hard-sized gelatine papers made by Whatman and others also facilitated techniques such as rewashing, sponging and scrapping-out, all adopted by Sims.

¹⁶ Sims 1934:96.

¹⁷ Speed (1928-29):52 commented on how Sims 'loved letting himself be run away with his [watercolour] medium'.

¹⁸ Sims *Reporter's Notebook* c.1905.

¹⁹ The trend began with the Pre-Raphaelites in the 1860s-70s for example Burne-Jones & Millais. Other exponents included Wyndham Lewis (1884-1957) and Edward Wadsworth (1889-1949).

²⁰ Cohn 1977:13.

²¹ Body-colour has been in use in the English language in the context of 'limning' and early Italian art since the 14th century, whereas gouache, a French term coined for body-colour, appears to have been adopted much later. The earliest reference to the term *gouache* known to this author is Roret *et al.* 1845: 9-10. The majority of British 19th and early 20th century artists' manuals used body-colour, although commercial gouache paint preparations were available from the late 19th century from L. Cornelissen & Son and German manufacturers such as Mebert of Dresden. A more general acceptance of the term gouache was probably due to the successful launch of designer gouache range in 1937 by the prestigious company Winsor and Newton. Although both terms today are often used interchangeably in the later 20th century, it is more accurate to refer to gouache, using Winsor and Newton's own description which is as follows. 'Gouache is a method of painting with opaque colours ground in water and thickened with gum and honey. The best gouache is not manufactured by adding white but by using an extremely high level of pigmentation: the artist is then left free to add white as they wish, this is in contrast to cheaper gouache [poster] colours made largely with the addition of white extenders,' taken from a Gouache Product Leaflet dated 1969. Gouache is therefore both a product and a technique, whereas, body-colour is exclusively a technique where the artist adds white pigment to transparent watercolour to achieve opacity. Like many of his contemporaries, Sims uses

body-colour as opposed to gouache, which suggests he mixed white (Chinese/zinc) with his watercolours rather than using commercial gouache preparations. Until further analysis has been completed lead white, suspected in some of Sims coloured works on paper, (see Appendix 3) should not be eliminated as an option. Flake white was certainly available in the Charles Roberson & Co Artists' Colour Makers Catalogue c.1897. (See also Material Database entry number 150).

²² Poster paint and gouache are somewhat arbitrary technical terms and in a commercial sense often interchangeable. Both are understood to denote paint that is water-based and bulky with opaque creamy consistency, and available in extensive colour ranges. A product designated gouache is usually synonymous with artists' quality while poster paints are student quality, that is, an inferior and quite likely less permanent product. Roberson described their poster colours as 'carefully prepared body watercolours, and, as well as their use for opaque work on coloured papers, they may be used instead of watercolours where the superfine quality of a hand-ground pigment is not required. They are remarkable for their easy manipulation and also for the way in which they retain condition in bulk.' (See catalogue no.2, c.1910, Roberson Archive, Hamilton Kerr Institute, Cambridge University, MS.PB 22.1993).

²³ The large-scale commercial production of zinc white began in 1849 with the *indirect* or French process developed by Leclaire and Barruel, who successfully extracted zinc oxide indirectly from metallic zinc through what is essentially a reduction process. Zinc oxide can also be manufactured from zinc and lead ores sourced from franklinite, zincite and willemite, all found in abundance in the USA. This is known as the *direct* or American process and was pioneered by Wetherill and Jones 1855-1868. Regarded as a more consistent process it did however produce a less fine form of the oxide with more lead sulphate as a contaminant. (Colbourne 2006:40)

²⁴ Ruskin (1857:52) cited in Cohn (1977:52). Other influential 19th century writers such as Gullick and Timbs (1859:287) also supported Ruskin's sentiments when they concluded: 'The use at will of transparent or body-colours, either mixed or separately, or the one upon the other; together with all the styles of execution common to oil, such as hatching stippling, scumbling, glazing, or spreading an opaque tint – it will be sufficiently evident, contrary to what is generally supposed to be the case, that the painter in watercolours can make alterations and modifications in his work with as much success as the painter in oil.' According to Carlyle (2001:305), a copy of this book was available in both the South Kensington and RA libraries during Sims' student days. The second edition, dated 1873, contains the statement: 'This work has been adopted as a Prize-book in the School of Art at South Kensington,' and it is known that Gullick himself presented a copy to the RA Library shortly after it was published.

²⁵ Dunstan 1991:114: Stippling refers to the application of small dots of colour, usually with the point of the brush. It can equally refer to paint applied in repeated staccato touches from a brush held vertically to the surface of the paper. It is the latter technique that Sims tended to use.

²⁶ Letter to Helen Fry dated 27 May 1907, posted from the Grand Hotel (Brufani) Perugia in Italy, two years after Fry's extensive work on annotating Ruskin's discourses, published in 1905. (Sutton 1972:286).

²⁷ Sims 1934:24. The Pre-Raphaelites also experimented with zinc white c.1850, (see Townsend *et al.* 2004) and in later decades continued to refine and add complexity to the 'oil watercolour' manner until the visual distinction between the two media cannot be made with confidence.

²⁸ Sims 1934:43.

²⁹ Sims records that during sketching expeditions he always carried a small round bristle brush in his pocket. (Ibid:23)

³⁰ Sims 1934:24.

³¹ Early varnishing techniques which used natural resin varnishes based on mastic were adapted for use on paper artefacts by applying several coats of a thick sizing agent, typically isinglass and occasionally egg white. These were in part supplanted in the 19th and early 20th century by commercial preparations based on shellac, sandarac or dammar.

³² The books of Vibert (1840-1902) are rich sources of information on the durability and application of artist materials. His strong understanding of science, combined with his experiences as both practicing artist and lecturer at the School of Fine Arts, Paris, adds weight to the contents of the book.

³³ Vibert and Robertson as quoted by Hiler 1934:232: The glue served as an isolating layer preventing the resinous varnish penetrating the paper rendering it transparent. Parchment size (refined animal glue), rabbit skin and bovine glues typically derived from the hide and bones of cattle were also used.

³⁴ Watercolour varnish recipes in George Riffault's book of 1843. (In Hiler 1934:233). Recipe one: Sanderac 185 gm, mastic tears 16gm pure alcohol 375m, Venice turpentine 65gm. Recipe two: Sandarac 268gm, mastic tears 24gm, elemi resin 7gm, Venice turpentine 97gm, pure alcohol 604gm).

³⁵ Church 1890:53-4.

³⁶ Mayer 1991:141-142.

³⁷ Recipes for *Crystal* and *Map Varnish* are discussed in Carlyle 2001:84, 95.

³⁸ A stronger version of *Crystal Varnish* noted by Hiler (1934:242) available in Winsor and Newton catalogue of 1914 and J. Pratt of Nottingham (an agent for Reeves) in 1928.

³⁹ Isinglass, derived from swim/air bladders of the Sturgeon fish is a pure form of collagen containing a range of amino acids including serine, threonine, methionine and hydroxyproline. In previous centuries isinglass was used in the clothing industry to stiffen ruffs, gloves and millenary and therefore more affordable and readily available from general suppliers than it is today.

⁴⁰ Goupil (1881) quoted in Hiler 1934:243.

⁴¹ Vibert 1892:232. Vibert also produced his own varnishes which were available from Roberson and other reputable suppliers. See Roberson catalogue c.1901:23 listing Vibert's *Vernis à Peindre* and *Vernis à Tableaux* which according to the Winsor and Newton 1896 catalogue was composed of dammar resin. Hiler concluded that Vibert's secret recipe was either dammar or mastic, from the dilutants he used. In 1895 however, shortly after the launch of the varnishes, Arthur Church dismissed them as unsound.

⁴² Sims 1934:57.

⁴³ Sims *Studio Diary* 17 January 1905

⁴⁴ There were a number of studies on the light sensitivity of watercolours beginning in the 1880s, the findings of which were debated in a series of 48 letters to *The Times* between 11 March and 27 September 1886, conducted by Mr. Simpson, Professor Rood, Professor Harley and Professor Church. The last delivered his findings in an RA lecture series. See Scott Taylor 1887:68-70.

⁴⁵ For example Mars colours, artificial iron oxides which replaced natural earth pigments.

⁴⁶ In particular the French version which appears in Van Gogh paintings.

⁴⁷ Hiler 1934:85.

⁴⁸ Vibert (1892:67). Horace Rollin (1878:3) also described instances where authors wrote in the interest of the trade and recommend 'villainous pigments'.

⁴⁹ William Holman Hunt, a transcript of a speech to the Society of Arts, London in 1880, in Cohn 1977:63. Hunt's sentiments are also reflected by Vibert (1892) who wrote that problems were not always the fault of the colourman 'who himself can be deceived by the manufacturer'.

⁵⁰ For further explanation see Colbourne (2006).

⁵¹ For example Cox 1811 quoted in Bicknell and Munro 1988:34. The plates by Cox show five views treated progressively. *A Bridge* is shown in three states: the other four in two stages, monochrome and colour only. This is probably the earliest drawing book to show hand-coloured samples of colour in the text. Many other manuals were available in the R.A library. (See Appendix 11). It appears from the RA annual reports of the period and discussion with the current Archivist Mark Pomeroy, that attendance in the library was high, rivalling today's figures. This suggests that many of the students were engaged in independent research.

⁵² Crome and Cotman were admired by Sims for their 'pleasant restfulness, and power to tell a whole story without raising their voice.' (Sims 1934:20).

⁵³ Sims *Studio Diary*, 10 December 1905. [c](#)

⁵⁴ Speed 1928-29:52. This coincided with a wider national interest in Turner's and Constable's work particularly after the First World War.

⁵⁵ Sims mentions a similar approach in his *Studio diary*, c.1905.

⁵⁶ Sims 1934:22.

⁵⁷ Idid.

⁵⁸ Leslie (1914:249) also records the library's vast number of valuable works. In the anteroom between the Council Chamber and the Secretary's room, all sorts of relics were housed in glass cabinets including sketches, letters, tools and brushes.

⁵⁹ Dowdeswell Galleries in Bond Street held exhibitions of regular exhibition of drawings of French 18th century masters, for example *Boucher and the Old Masters* in November 1912.

⁶⁰ In 1911 forty nine of Sickert's drawings were shown at the Carfax Gallery.

⁶¹ Sargent's first sustained use of watercolours took place around 1905 and these reveal considerable care in execution, relying on underlying notations in pencil for perspective and general design. This developed into a more vigorous technique. Sargent is known to have used a limited palette with Vandyke brown and blues predominating, and selected bright accents supplied with gouache. He tended to apply transparent pigment rapidly to damp paper, spreading washes out to the edges and highlighting salient areas with touches of gouache. He used a wide range of techniques: scraping out and scratching through to suggest texture, and wax resist or blocking agents to protect and then reveal white paper below. In later works there is a greater emphasis on form and subtraction of unessential

elements. Sargent exhibited his watercolours regularly at the Knoedler Gallery, New York 1909-12, Carfax Gallery (two watercolour shows 1905-1908) and Royal Watercolour Society from 1904. (Kilmurray and Ormond 1988:211-212).

⁶² Agnes Sims' social diary records Sims travelling from Lodsworth to see the exhibition two days after its opening on 10 November 1910.

⁶³ Mayer 1951:217: Ox gall was added to decrease the surface tension of the watercolour wash and increase its penetration into the fibres of the paper .

⁶⁴ Recipes of watercolour paints can be found in the Charles Roberson Manuscript in the collection of the Fitzwilliam Museum Cambridge University MS 788-1993, c.1860s.

⁶⁵ Sims (1934:23) when working out of doors carried in his pocket 'a few of the most necessary colours in tubes. These are likely to have included Chinese white, due to the sheer amount that he often used.

⁶⁶ Sims 1934:23.

⁶⁷ Finberg 1917:8.

⁶⁸ Gullick and Timbs 1859: 294.

⁶⁹ It is unclear which violet Sims was referring to but is likely to be cobalt violet. Although cobalt violet is relatively stable it does not mix well with lead-based pigments or ochre's, Sims reported that the pigment went 'hard in tempera tubes.' (Sims' *Reporter's Notebook*, c.1905). For further discussion on violet pigments see endnote 76, Chapter 4: Lemon yellow also known as barium or strontium yellow. Church recommended the barium form [introduced in 1809] as the most stable as it was little affected by light. (Church 1901:151).

⁷⁰ Sims 1934:14.

⁷¹ Laport (1812) recommended Prussian blue, yellow ochre, madder lake, light red, Indian red. Other writers advocated a *split primary palette* based on the three subtractive colours red, yellow and blue, each in a warm and cool version. For example a warm blue=ultramarine, cool blue=Prussian blue; warm red=cadmium red, cool red=carmin, warm yellow=cadmium yellow, cool yellow=cadmium lemon.. The reasoning was that bright or saturated mixtures can only be produced by related primary colours. For instance the brightest green is a mixture of a cool yellow with a cool blue, whereas the brightest orange is a mixture of a warm yellow and a warm red. Duller hues are produced by mixing contrasted primaries and the duller mixtures by mixing three primaries.

⁷² Sims 1934:71.

⁷³ Scott Taylor 1887:41.

⁷⁴ Sims typically chose gelatine tub-sized, handmade papers made from good quality rags.

⁷⁵ See Andes (1923), Nisbet (1918), Vibert (1894). By the late 19th century the presence of acids in paper had been shown to significantly contribute towards the deterioration of paper through hydrolysis.

⁷⁶ Sims (1934:38) maintained that paper played an important role in transparent watercolour techniques, 'white hand-made paper [being] the most brilliant ground for this method.'

⁷⁷ Fibrillation or the break- up of the fibres during beating increases the hydration of the pulp. The more the fibres are beaten the greater the up-take or porosity of the paper when the sheet is formed. This leads to greater absorbency of the aqueous paint which can subtly effect the saturation and luminosity of the watercolour.

⁷⁸ Sims 1934:57-58.

⁷⁹ The choice of the thin smooth paper is interesting as it deviates from contemporary practice which tended to favour thicker 'not' surfaced papers. For example, Steuart (1925:14-15) recommended 200-300lb paper as a minimum weight for watercolour painting. There are many other examples in the archive of Sims using thin versions of OW paper. North OW paper was introduced in 1895 by Barcham Green and made from 100% linen, gelatine-sized, uncooked, unbleached and watermarked *O.W. P. & A.C.L.* The paper was endorsed by the Royal Watercolour Society often carrying a die stamp with the Society's crown monogram and address. (Barcham Green 1994:34).

⁸⁰ Sims refers particularly to spraying but fails to give further details. Since this predates the introduction of aerosol cans, the fixative must have been applied using a mouth diffuser readily available from most colourmen.

⁸¹ The textile was commonly an unsized linen or cotton canvas which would be attached to a blind strainer, a technique used since the first quarter of the 19th century.

⁸² Montague Ellwood 1927:49. Other techniques of the period included a stretching frame consisting of two sections which fitted tightly together- one of which was panelled or covered with a fine canvas or cloth. The paper was dampened on the reverse and edges, and then clamped inside the frame. The adhesives recommended for pasting included strong animal glue, library paste, mucilage, rubber cement, starch and *colle a la bouche*, a French technique involving equal parts of glue and sugar, fruit flavoured and made up in little lozenges to be held in the mouth, the dissolved adhesive being applied

with the tongue. By the early 20th century gummed papers were also introduced. There are many recipes for library pastes available at the period most of which involved cooking until thick the following ingredients 1 cup flour, 1 cup sugar, 1 tsp. Alum, 4 cups water. A clear library paste involved pre-soaking $\frac{3}{4}$ cup of rice flour, 2 tablespoons sugar in $\frac{3}{4}$ cup of boiling water. The paste was then cooked on a low heat, stirring constantly, until the mixture cleared and thickened. To extend the shelf life of the adhesive, oil of winter green or oil of cloves was added when cooled. Mucilage adhesives typically included gelatine or algin /sodium alginate derived from sea kelp or carrageen moss which was used in producing marbled end-papers and extracted from certain types of red seaweed of the, *Phylloporaceae*, *Hypheaceae* or *Gigartinaceae Solieriaceae*, families..

⁸³ Holmes (1908:177) recommended wiping out lights from dampened paper by rubbing with a rag, bread crumbs or India rubber.

⁸⁴ This technique, commonly used by Turner who would soak his watercolours for hours, was often described in treatises. Holmes (1908:178) wrote it gave great evenness of tone, but also warned of a reduction in colour freshness and a feeble dull effect as a result.

⁸⁵ Holmes 1908:178. There are no details of the fixative: It might be alum or a commercial fixative available locally.

⁸⁶ Summarised from Sims 1934:24.

⁸⁷ Traditionally stopping-out varnishes were used to resist the watercolour wash covering highlights derived from exposing the white paper. These were often composed of resins or gums. Resin if used might be removed later with a little alcohol to remove its gloss and avoid discoloured patches in future due to natural ageing and exposure to light.

⁸⁸ Sims' *Studio diary*: 29 June 1905.

⁸⁹ Ibid.

⁹⁰ Thomas Wilfred (1889 1968) was a musician and inventor but best known for his visual music. His first experiments using coloured glass and light began in 1905. Whilst many people had experimented with light as an artistic medium-most notably the colour organs-Wilfred was the first to speak of light as a formal artform. He coined the term 'lumia' to describe 'an eighth art' where light would stand on its own as an expressive art form. Wilfred was also co-founded *The Prometheans* who were dedicated to exploring spiritual matters through modern artistic expression.

⁹¹ Links with music would hold a special significance for Sims as he was also a proficient musician playing the violin from an early age.

Chapter Four

Egg tempera

In 1928 Harold Speed concluded that to his knowledge, Sims was the ‘first painter to find use for egg tempera as a modern¹ means of expression.’ With this in mind and against the backdrop of the British tempera movement in the early 20th century, this chapter examines why Sims was drawn to this medium, his technical adaptations and the specific materials he used. It also explores the context to the contemporary re-introduction of the egg tempera medium from its roots in early 19th century translations of Cennino Cennini² and other relevant texts. Case studies of the artist’s work from the Northumbria archive and other major collections including Tate Britain and the National Gallery of Australia support this discussion.

In 1909 Sims records in his studio diary ‘I believe tempera will become my settled practice.’³ His decision to abandon pure oil painting in favour of egg tempera was a gradual process primarily in response to developing artistic trends of the period and admiration for the sound craft principles of the early Italian Primitives. More importantly, egg tempera represented a route towards modernism in its potential for experimentation and its ability to produce colours of great luminosity in stark contrast to effects achieved solely in oil.

Over a period of twenty five years Sims’ interpretation and manipulation of this labour intensive and ancient craft was developed into a new form of expression which

some regarded as ‘his most important contribution to the history of British art.’⁴ This included the manner in which the paint was applied, the subjects featured⁵ and the fusion of egg and oleoresinous medium which when combined produced distinctly different qualities from that of traditional solid tempera techniques.

By his own admission Sims had ‘no settled method of painting in tempera.’ One of the charms of the medium he wrote was the ‘fluent attitude or execution. Almost every picture in which I have used it has been an experiment [although] the majority indeed have been done to a certain plan of execution.’⁶



Fig. 1: Charles Sims: *Autumn Landscape* (1914-1916), egg tempera and oil on plywood board, 329 x 600mm. National Gallery of Australia, acquisition number 62.71. In the history of painting very few landscapes have been painted in egg tempera. NGA 2011.

4.1: Background to the revival of egg tempera

Since the early 19th century a small group of scholars had looked upon egg tempera with renewed curiosity not just for its significance in the evolving technical history of painting but for its potential in improving the methods that existed at this period. The early Italian Primitives, whose paintings had remained chromatically intense and

stable for close to half a millennium, became a particular focus of interest.⁷ However, knowledge of the craft itself had largely been lost due to the lack of appreciation for it compared with oil, and the absence of experienced teachers and instruction manuals, most notably in the 18th century.⁸

Whether the process of abandonment and change was gradual or rapid, the consensus is that by the beginning of the 18th century all formal academic teaching of the technique had ceased leaving only a few isolated practitioners who, according to John Gage, also had the unfortunate reputation of withholding knowledge:

None of the later eighteenth century academies seem to have concerned themselves with the teaching of [tempera] technique, which was left to private masters, and in England these masters were often unable or unwilling to provide instruction. The technical manuals complained of secretiveness, and recipes were spread by rumor and hint, rather than by systematic teaching. This atmosphere and uncertainty and speculation was naturally fertile in quack formulae, the grossest of which, the 'Venetian Secret' which was brought to general notice at the Royal Academy Exhibition of 1797, retained its echo of derision well into the following century.⁹

William Blake is widely regarded as 'the first amongst British artists'¹⁰ to experiment with a form of tempera painting¹¹ in an effort to find a way of preserving the linear clarity of watercolour without losing the density of oil painting.¹² It is also recorded that Blake possessed the 'first copy in England' of Giuseppe Tambroni's Italian edition of Di Cennino Cennini's treatise *Trattato della pittura messo in luce la prima volta con annoazioni*, a gift from his young friend John Linnell (1792- 1882) towards the end of Blake's career.¹³ Giuseppe Tamborini was the first to edit in 1821, an albeit incomplete and inaccurate 18th century copy of Cennini's original treatise which was the basis of two later translations, of which the earliest into English was Mrs. Philadelphia Merrifield's in 1844.¹⁴ Despite her book's later significance for members

of the Society of Tempera painters, Merrifield's translation had little immediate impact on painters and theorists of the time. Even the Pre-Raphaelite Brotherhood whose aim was to produce work 'in the spirit which imbued Italian artists in the time of Raphael' remained largely 'unconscious of the possibilities of tempera and fresco.'¹⁵

Exceptions were perhaps William Holman Hunt (1827- 1910) whose interest stemmed from an early experience at the Royal Academy and Dante Gabriel Rossetti (1828-82) who travelled to Flanders in 1849 to examine paintings in close detail.¹⁶ However Rossetti's knowledge of early Netherlands' techniques was sketchy in that he described Hans Memling's panels in the Hospital of St John at Bruges as painted with 'some vehicle of which brandy and white of egg are the principle components.'¹⁷

Rossetti's interest in Memling may have been influenced by Sarfield Taylor's recent translation of Jean Francois Mérimée (1757- 1836), another early source of Italian techniques,¹⁸ or by Sir Charles Eastlake whom he had met as a young man. Two years prior to Rossetti's trip to Flanders Eastlake had published his *Materials for a History of Oil Painting Methods* later re-titled *Materials of the Great Masters*. The work traced the introduction of painting through early documentary sources in an attempt to understand the technical knowledge early painters appeared to possess, particularly in regards to the longevity and durability of their works.¹⁹ Although largely focused on oil techniques, Eastlake's book included details on tempera and an account of the transition period where both oil and egg medium were combined. This fusion of techniques was to have a special significance for Sims' own approach to the use of tempera. (See Section 4, 3 & 7).

Eastlake made numerous references to Merrifield and her continuing work on other early Northern Italian treatises which by her own account in the preface had been

supported by ‘Her Majesty’s Government.’²⁰ The reasons for Government support is unclear but may be linked to wider concerns for improving the overall technical standards of paintings or the emerging fashion for new public buildings in fresco style decoration. Of particular note at the time were the plans for the Houses of Parliament, whose rebuilding began in 1840, following fire damage in 1837. The fashion for Italianate fresco style murals endured well into the 20th century and many renowned artists were engaged in this type of decorative work. Sims was no exception, for example the ill-fated St. Stevens Hall at the Palace of Westminster.²¹ Each of the eight artists commissioned were instructed to produce images of key events in the nation’s history in a style reminiscent of Piero della Francesca.²² Sims’ contribution *King John and his Barons...* (1924) executed in egg tempera became the most controversial of the series due to its animated and chaotic composition which owed more to 15th century Venetian sources than the static forms of the *quattrocento*. This was a serious misjudgment on Sims’ part as his panel stood out from the rest of the scheme as inappropriately dynamic and realistic.

Eastlake’s and Merrifield’s scholarly investigations although appreciated much later, made little impact at the time as their volumes made for difficult reading and were not easy to assimilate into contemporary practice. For this reason it appears they were not often mentioned in subsequent instruction manuals despite the tradition of referencing preceding authors often verbatim.²³

Their research and influence was however mirrored in other ways, for example in reviews²⁴ and the implementation of new art educational strategies, for example through Edward Poynter’s painting policies set up at the South Kensington schools during the 1880s. The basic principle of Poynter’s technique involved working over a white reflective ground and completing individual sections of the composition before

moving onto the next.²⁵ This method, although relatively unusual for the time, had been discussed in some detail in the context of early northern European and Italian painting in Eastlake's first volume:

The habits of the first oil painters were in many circumstances influenced by the practice of tempera. It has been stated that portions were finished at a time, the [white] ground being left untouched elsewhere...The shadows, unmixed with opaque colours, were always inserted first. The painting was executed as much as possible at once, and therefore, occasionally, in proportions at a time.²⁶

Although vestiges of these processes were adopted by Poynter and others under Eastlake's and Merrifield's indirect influence, it appears few artists of the period considered tempera as a viable painting medium in its own right. Egg whole, white or yolk was however used in other forms. In Tudor paintings egg in conjunction with wax and oil has been found by Rica Jones²⁷ and George Field (1777 -1854) in 1841 recommended the addition of whole or yolk of egg into oil paints, presumably to form an emulsion. He also made reference to a 'Mr Clover' [no other reference given] who successfully used egg yolk for sketching in body-colours which after varnishing 'retained their original purity of hue and flexibility after many years in a London atmosphere.'²⁸ This is the earliest 19th century reference the author has found to the use of egg tempera on paper.

A few scattered sources also discussed using egg based medium as a means of priming bare canvases or as a quick drying medium for under-painting in oils. One of the best examples is Alfred Grace (1844-1903) who in 1881 described a number of options in detail. The most relevant to this study involved applying, to an unprepared canvas, two layers of powdered flake white into which a well beaten whole egg was added. His preferred method however, was to add powdered colours to egg yolk and

apply to canvas in a similar way to that of dead-colouring. The author maintained that both methods increased the flexibility of the paint film and facilitated immediate repainting techniques due to the fast drying qualities of the medium.’²⁹

An increase in authors’ contributions and considerable improvements in methods of distribution, marketing and promotion continued the upward trend for practical manuals containing discussions on egg tempera. The most notable were William Muckley’s *A Handbook for Painters and Students* (1880)³⁰ and Gullick *et al*’s slightly earlier publication *Painting Popularly Explained* (1859), which was widely admired for the ‘opinions and interpretations of the authors who appeared to have had considerable practical experience.’³¹ Sims may well have been aware of Gullick’s book for not only was a copy presented by the author to the Royal Academy Library shortly after its publication but, as in previous examples, the volume was also endorsed by the Science and Art Departments at the South Kensington Schools as a standard text for students.³²

Artists’ suppliers such as Roberson also bought in copies of many of the leading authors’ manuals including Standage, Vibert and many of the titles mentioned above, and Reeves, Rowney and Winsor & Newton produced their own books including the extremely popular ‘Shilling Handbooks’ which were consistent best sellers throughout the 19th century.³³

Although combined these sources served to increase the awareness of the historic context and the complexities of using egg tempera techniques, no one single volume provided enough detailed instruction on how to paint in tempera. The breakthrough came in 1899 when Lady Christiana Herringham, informed by familiarity with early Italian techniques, translated Cennini’s original treatise and by adding her own notes, successfully produced the first accessible manual which artists could follow.

Christiana Herringham also co-founded the Society of Painters in Tempera established at Leighton House in 1901.

4.2: The Society of Painters in Tempera

The Society of Painters in Tempera emerged out of the Birmingham Group, a circle of local artists who came to maturity in the 1880s and the Arts and Crafts Exhibition Society formed in London in 1887.³⁴ Combined they had a strong identity defined by their close association with the Birmingham School of Art, their commitment to the principles of the Arts and Crafts movement, and their preference for tempera and fresco painting. Many of the participants became members of The Society of Painters in Tempera which was headed by Lady Herringham, Holman Hunt,³⁵ Walter Crane (1845-1915),³⁶ Joseph Southall (1861-1944) and J.D. Batten (1860-1932) (See Figs.2 & 3).³⁷ Other key figures included Maxwell Armfield (1881-1972), Arthur J. Gaskin (1862-1928) and John Roddam Spencer Stanhope (1829-1908), who it may be argued was the first British artist to work solely in egg tempera. Stanhope's admiration for Botticelli led him to study the medium on a trip to Florence in the early 1870s,³⁸ and his first egg tempera painting *Love and the Maiden* was shown at the opening of the Grosvenor Gallery in 1877 alongside works by the Pre-Raphaelites including Edward Burne-Jones (1833-1898). The latter was known to be a supporter of the revivalist movement, although the extent to which he experimented with egg tempera has been debated.³⁹

Stanhope continued to exhibit at the Grosvenor Gallery during the 1880s without attracting too much attention. His later work is marked by the strong, frieze-like compositions of the *quattrocento* painted in glowing colours, exemplified in the twelve frescoed panels of *Ministrations of Angels* (1872-9; reworked 1880s) at

Marlborough College Chapel in Wiltshire. A great deal of his work however was produced to furnish Sandroyd, his country house in Surrey built in 1860 by Philip Webb, and therefore was rarely seen.

Amongst the younger artists who took up egg tempera painting Joseph Southall is perhaps the most influential and well known. Devoted to the legacy of Burne-Jones, Southall cultivated his own anachronistic style based on Pre-Raphaelitism and early Italian painting. His interest in egg tempera began in 1883 on seeing Carpaccio's paintings in Venice: 'I resolved then to paint in tempera, but I knew no one who could instruct me and had only Sir Charles Eastlake's *Material for a History of Painting* as a guide.'⁴⁰ On Southall's return to Britain and by his own admission, he began his first, tentative experiments in tempera.⁴¹



Fig. 2: J.D. Batten: *Snowdrop and the Seven Little Men* (1897), egg tempera on gesso canvas. 492 x 892mm. Gallery New South Wales, Australia. No.1113. The painting was examined by the author in 2005 and the results revealed that Batten used a relatively coarse canvas onto which he applied several layers of smooth gesso. The egg tempera was applied in small hatched/stipple marks and flesh was under-painted in a green earth following closely the Florentine method of building colour and form. Examination under various wavelengths of light indicated the lack of a coating or the use of oil glazes and inferred the presence of viridian, terra verte, vermilion, cadmium yellow and a range of natural or artificial earth colours. ©GNSW 2011.



Fig. 3: J. D. Batten: Detail of the fine cross hatching and stipple marks characteristic of early Florentine techniques. Confident detailed drawing lies below the paint surface. The GNSW catalogue of 1906 records that 'this is Batten's first work executed in egg tempera.'

Later, with advice from William Blake Richmond (1842-1921), who suggested 'laying one layer of paint over the other,' he resumed work and was finally able to master the technique.⁴² Southall's first satisfactory tempera was *Man with a Sable Brush* (1896) painted on panel and exhibited at the New Gallery in London in 1897. That same year he consolidated his research with another visit to Italy accompanied by Arthur Gaskin, the first of many to whom he taught the technique, and by 1901 there were enough painters working in the medium for the first exhibition devoted to egg tempera to be held at Leighton House.⁴³ A later egg tempera painting, from the collection of Tate Britain, was examined as a comparison. (See Endnote and Fig.4 & 5).⁴⁴



Figs. 4 & 5: Joseph Southall: *Belgium Supported By Hope* (1918), egg tempera on fine linen canvas over a gesso ground. 318 x410mm. Tate Britain, T03699. The pink bodice by its intense fluorescence in UV light indicates natural rose madder. The flesh does not appear to be under-painted in a green earth, simply rendered in three tones. To achieve depth and form in the drapery Southall has used the same pigment built- up in layers by applying multiple small hatched marks following the general principles laid down in Cennini. In contrast Sims often used a different colour applied as an oil glaze to achieve a smooth enamel surface or as a semi opaque scumble dragged on dry or more thickly as an impasto: Left: IRFC image. The vivid pink of Hopes' dress indicates French ultramarine-confirmed by EDX analysis. Tate Britain, 2011©

The Society's influence expanded in 1912 when they joined with the newly formed Society of Mural Decorators and began exhibiting outside London. During the following decades younger artists began deviating from the traditional methods as detailed in Cennini, absorbing new techniques and visual stimuli from Europe. Sims was one of the earliest of this group.

To the revivalists egg tempera represented a return to the craft skills of the past and as such demanded discipline, precision and careful planning. Maxwell Armfield, a regular contributor to the Society's lectures and author of the influential *A Manual of Tempera Painting*, 1930, summarised the technique as:

Time consuming, requiring a certain continuity of thought and effort combined with a precision and regularity of workmanship that is out of fashion...A tempera picture cannot be thrown off in a wave of emotional excitement... The artist should not be at the mercy of his emotions, but must have entire control over them as well as over his tools. Practice he claims is straightforward but the characteristic beauty requires considerable mental readjustment on the part of the painter. It demands a habit of mind, or point of view that is somewhat rarely met amongst artists even today.⁴⁵

Whilst Sims would undoubtedly have acknowledged these observations, his own approach was somewhat different to the mainstream in that from the outset he was more experimental and combined the Venetian approach of working in transparent oil over tempera - as in Bellini and Giorgione and the early works of Titian - with adaptations of his own.

In order to compare and contrast more fully Sims' techniques and the part he played in disseminating and establishing tempera as a modern medium, it is important to summarise the prevailing techniques adopted by the revivalists of the period, for

which the Society's papers, originally delivered as lectures from 1901 to 1928, are an important source of technical information.⁴⁶

4.3: Tempera techniques and materials

4.3.1: Supports

Wooden panels were the chosen support of the tempera revivalists, and elaborate methods in preparing these for painting are discussed in many of the Society's papers.⁴⁷ Although Sims very occasionally worked on panel, he favoured canvas largely for its stability and resistance to cracking and, doubtless, for its affordability and ease of preparation. He wrote:

I prefer a canvas, thinly primed with plaster and parchment size, to a panel primed. In more than one case a panel showed slight cracks in the priming, and that never happened to me with a canvas.⁴⁸

And whilst working on *The Death of a Year* in 1910 he commented on the propensity wooden panels had in encouraging rapid drying and streaking of washes which made for 'uncomfortable' work.⁴⁹

Sims was also known to have worked on millboard, plywood and on mounted or unmounted watercolour paper in a way similar to later gouache and acrylic techniques. Although Cennini recommended applying paper to wooden panels as a form of joint support and isolating layer between wood and ground, working on paper alone is a modern adaptation. Borradaile in a late published paper in 1954 described the process adopted by some of the revivalists.⁵⁰ It began with choosing a firm, smooth paper such as cartridge paper, to which four or five coats of ground, composed of calcined bone dust, parchment size and powder colours of a 'sober shade,' were applied in opposite directions. When dry, the surface was polished with a rag and the

design was then traced or drawn freehand. The shadows were indicated by a dilute solution of black ink, the lights with white tempera and the half tones suggested by the base colour of the ground. Upon this monochrome start the colours (three or four in finite gradations with white) were added in delicate washes working from dark to light, all ground with a little bone dust to reduce coarseness.⁵¹ The overall result was that of a delicate watercolour and was in stark contrast to Sims' multi-media approach which involved single or multiple layers of rapidly applied egg tempera over opaque body colour, with black chalk or lithographic crayon applied as both guide to painting and an element of design.

As in the case of the study for *I am the Abyss and I am Light* (1928), (See Figs.6, 7 & 8) textured paper was chosen and no ground was applied. In other archive studies a vivid yellow wash was added to a hot-pressed or calendared paper which one could argue was Sims' adaptation of a coloured ground. (See Appendix 3, *Lady Rocksavage* and *Lady with the Pearls*).

In contrast to Borradaile's smooth washes applied with small round sable brushes, Sims used a broad flat brush in localised areas which gave very distinctive marks to the surface of the paint. When combined with his dragged and scumbled techniques, the result resembled the qualities more likely associated with later acrylic paintings.

4.3.2: Grounds and priming layers

It was generally understood that a successful tempera painting depended firmly on the careful preparation of a ground. Southall, for example, quickly learnt that his early experiments with household paint and oil lead grounds resulted in extensive pigment cracking and peeling in contrast to traditional gesso, whose superior permanency,

absorbent characteristics and intense light reflecting properties had stood the test of time. The types of gesso employed by the revivalists varied, Herringham preferred *gesso grosso*, Sargent-Florence, *gesso duro* and Tudor Hart, Southall, Batten and several others used *gesso sottile*. Six to eight coats were then applied and sanded for a smooth finish. Armfield wrote that ‘some painters like to apply last coat of gesso with a brush – results in bubbles which leave tiny pin holes – gives a texture.’⁵² This is a feature of many of Sims’ canvases, and its presence is a significant indicator in distinguishing oil paintings from his egg temperas.

A closely woven linen or twill canvas was also treated in a similar manner. This specific type of cloth was recommended as it allowed the fine ‘beads’ of the primer to penetrate the verso and form a strong bond with the gesso coating which was later applied to the back.



Fig. 6: Charles Sims: Study for *I am the Abyss and I am Light* (1928), tempera, body colour and chalk on Whatman handmade paper 390 x 285mm, T07299, Tate Britain, 2011©



Fig. 7 & 8: Charles Sims: Detail: *I am the Abyss and I am Light* (1928).

Above: Although modern and vigorous in its approach the hatch marks are based on traditional egg tempera methods of building tones. Where Sims departs from tradition is his application of strikingly different and often jarring colours one above the other allowing the lower colour passages to show through.

Left: Charles Sims: Detail: *I am the Abyss and I am Light* (1928). Over black lithographic chalk, which resists smudging and smearing, Sims has dragged and scumbled lead white tempera paint which gives the appearance of soft pastel or acrylic work. (See Appendix 4.7 for more details).

The recto was then sized with two coats of gelatine and as an added precaution some artists washed a thin layer of zinc oxide over the gesso to adjust its absorbency and deter mould growth occurring.⁵³ Sims' methods differed in that he would either coat a fairly coarse canvas with one layer of Hall's Distemper (outside quality)⁵⁴ or a relatively smooth commercial oil lead primed canvas, bought on the roll from Charles West, which he attached to his own stretcher with the primed-side stretched on the inside.⁵⁵ To avoid flaking Sims recommended that a 'second priming was inadvisable' as the 'distemper over the first may show a disposition to flake off.' The single layer also had the advantage of leaving a 'hard, sharp toothy surface' which facilitated fluid washes not unlike painting in 'fresco.'⁵⁶

To the priming, he then applied a glue size over which either an oil lead white and chalk ground was applied or two layers of natural chalk [calcium carbonate] in a protein based medium as in the case of *The Wood Beyond the World* (1913).⁵⁷

Although possible traces of egg have been found in the priming of *I am the Abyss* and *I am Light* (1928), it appears Sims avoided egg tempera grounds. This was perceived as good practice in the first decade of the 20th century in that until fully hardened, tempera priming layers remained in a half –fluid state which could induce movement and sinking of the pigment particles applied to its surface. Southall wrote in this regard. 'I have known Chinese white to disappear, being presumably drawn downwards by its own weight while the converse is true with other pigments which come to the surface—or bloom'⁵⁸ He concluded that ultramarine was particularly susceptible to the latter.⁵⁹ In a later paper (1934) delivered by one of the members of the Tempera Society, Kerr Lawson, a recipe, contrary to the advice above, was given for a tempera ground which included a priming of zinc white in undiluted yolk of egg to which, if required, colour was added to provide a tint. The stiff paste was then

spread on the canvas with a pallet knife and whilst moist scraped down sufficiently to show the grain of the support.⁶⁰ This represented a trend towards the relaxation of traditional methods which Sims, directly or indirectly may have influenced through his teaching activities.

In addition to the techniques described above, there are also instances where Sims applied a further glue coating or white ground on top of his priming layer, a method perhaps inspired by the prevailing techniques of the revivalists. Sims' preferred primer according to records was 'plaster and parchment size,' a recipe he most likely learnt from Arthur Church.⁶¹ To date however, none of the works examined show evidence of any form of gypsum.

4.3.3: Planning and transferring the composition

Tempera does not easily adapt to intuitive or impromptu work, it was therefore important to plan the composition carefully before painting commenced. The traditional technique included *pouncing* where the lines of the original drawing or cartoon were pricked with a needle and then a pounce bag with powder pigment enclosed was carefully tapped along the perforations in the drawing. The pigment then passed through the holes duplicating the design on the surface of the support.⁶² Sims, who also stressed the importance of planning, wrote: 'I find the time well spent that goes to preparing a cartoon. It is possible to be more venturesome in adjusting the proportions to give character and emphasis.'⁶³

Tracing was preferred by Sims over pouncing as it preserved the original drawing, an important factor as he often reused his cartoons to generate other works in oil, egg tempera, watercolour or pastel.⁶⁴ Several transfer methods were adopted, either the

original sketch was coated on the back with a friable layer of black or red chalk then the sketch was placed face upon the blank canvas and the outline transferred by retracing the original lines. Alternatively a separate sheet of tissue paper, coated with the same chalk, was placed face down between canvas and drawing, and redrawn with a blunt instrument (an agate is recorded) thus preserving the cartoon intact. This left distinct indentations on the back of the drawing as seen in figure 9 Sims may have also used, like other members of the Society, Detail or Graphite Transfer Paper which facilitated direct transfer of an image onto the artists chosen support.⁶⁵ To fix the friable drawing onto the canvas, wash of egg.⁶⁶ Sims also occasionally used charcoal, ‘brushed over with a soft brush to blur the lines’ to which a little thin colour was added to complete the painting.⁶⁷

In contrast Sims also practiced direct drawing onto canvas using studies as a guide as he believed some subjects gained by re-drawing.

Increasing the original scale of a study, was achieved by sectioning off the composition, as seen in the grid pattern of figure 10, or using a *grille* which was particularly useful for large scale canvasses. A *grille*, as discussed in Chapter 2, was a relatively common device at the time appearing in many colourmen’s catalogues. It served to retain the accurate interrelationships between each component part of the composition and helped recover the definition of fine, sharp lines of the drawing lost during the process of painting. Whilst it is unknown whether Sims used such a device he would have been aware of its advantages through the works of Walter Sickert who regularly used the instrument for his larger canvasses. (For more suppliers details on drawing implements please see Appendix 16- Material database).



Fig. 9: Charles Sims: Spiritual drawing, the indentation caused by blunt instrument is clearly visible in raking light. Sims archive, GB3025 -1-4-94

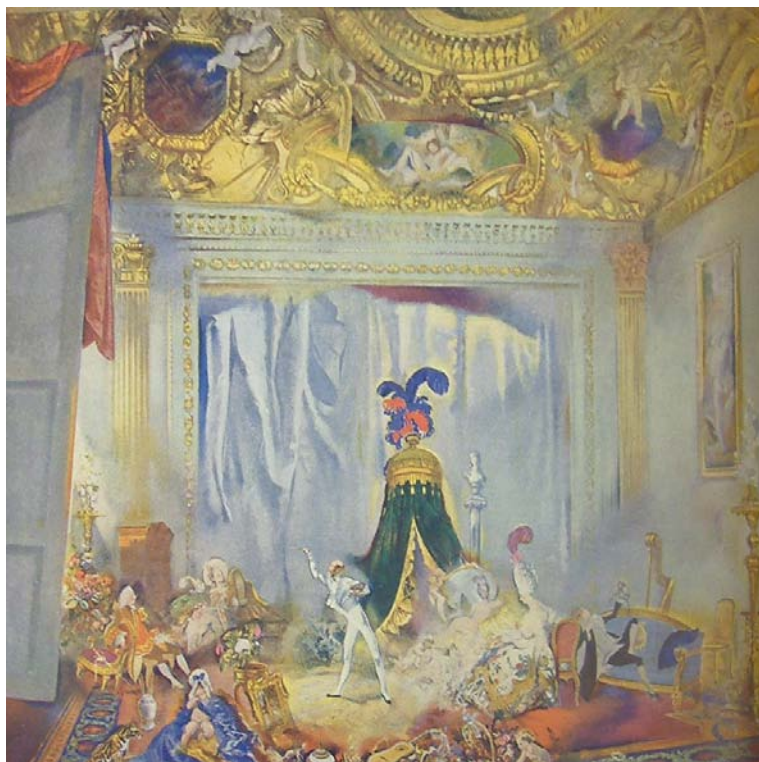


Fig. 10: Charles Sims: Above: study for *The Coming of Spring [The Procession]* (c.1912). Brown and blue ink applied with a brush and grey watercolour wash with graphite under-drawing, Sims archive, GB3025-1-4-31. The composition has been subdivided into a grid pattern in preparation for painting. The final work executed in egg tempera, oil, wax, copal medium and oiled out in copal medium, is in reverse. The painting was exhibited widely and was one of the exhibits in the inaugural exhibition in the Grosvenor Gallery which sought to showcase a collection of the best of British artists. The painting is understood to be in the collection of Walter Stoye Esq.

Left: Detail of transfer grid pattern



Fig. 11: Charles Sims: *Spiritual* tracing on resin coated paper. Reference points or incised dots mark out the main reference points and contours of the figure which helped transfer the image to canvas. Sims archive GB3025 -1-4-101.



Figs. 12 & 13: Charles Sims: Above: *Studio of a Painter of Fêtes Galantes* (c.1925), 550 x 650mm. Tracing in red chalk on oil primed canvas. Sims archive, GB3025-3-68.

Left: Archive reproduction of completed egg tempera painting exhibited at the R.A (1926), whereabouts unknown. The ceiling is based on the King's Audience and Bed Chamber both at Windsor Castle. The tracing above from a watercolour study in the archive, illustrates the careful planning involved in the composition and reveals subtle alterations in the final work. For example, the silk curtains in the background were originally planned as three ornate windows and the nimble figure of the artist was originally drawn as a paunchy middle-aged man in a smock (possibly a self-portrait caricature). The tracing above appears to be a complete plan ready for the application of paint, although it was clearly abandoned and reworked on another support. (See Appendix 3 for details on the

4.3.4: Pigments and tempering

It was agreed that tempering the colours was often the hardest part of the technique to master as there was no set formula and each pigment required a different amount of medium in order to achieve a velvety matt dispersion which on drying would produce a hard durable film.⁶⁸ The principle method of preparation involved separating the egg yolk from the sac by piecing the membrane, then adding the pigment roughly in equal volume to the separated-out egg yolk.⁶⁹ The aim was to fully saturate each pigment particle to avoid uneven drying, a chalky pale appearance and dark blotches after varnishing. An effective dispersion appeared smooth with a slight gloss (which diminished after 48 hours) and had no effect on the colour values of the pigment. To test the correct ratios of binder to pigment, Spencer Stanhope recommended putting a little of the mixture on a palette and when dry moistening it with water. If the film darkened more egg was needed. To test for excess medium, he advised placing a small amount of the paint on a smooth surface, scraping it with the back of a palette knife. If it broke away in dry flakes, it was a sign that too much egg was present.⁷⁰

Sims' tempering techniques were less prescriptive; the only advice offered was 'into a yolk of egg a dessert-spoonful of water was added.'⁷¹ This was a modern derivation of Cennini's method which involved mixing egg with pigment then diluting it with water. The latter was believed to have two disadvantages, in that the quantity of egg in proportion to pigment varied more if water was not added at an early stage and secondly the homogeneity was compromised which it was understood could affect the permanence of the film.⁷² When required for painting, Sims simply dipped his brush into the medium and mixed it with his pigments, which were prevented from drying

out by placing them on a strip of wet linen.⁷³ Sims did not add any preservatives to his egg medium, unlike other exponents who regularly added vinegar.

Fortunately Sims provided more details when describing the pigments he used, although not all of his diary notes correlate entirely with the current results of the analysis performed on his paintings. This indicates one of two things, either the works studied are not entirely representative of his *oeuvre* or perhaps he was reflecting or responding to contemporary notions of good practice, which disapproved of certain pigments. For example chrome yellow has been identified in many of his paintings but does not appear in the list in his published volume or indeed in any of his notebooks. Chrome yellow by the late 1890s was identified as an unpredictable pigment due to its propensity to darken on exposure to light.⁷⁴ The most puzzling omission however is the absence of reference in his diaries to the ubiquitous pigment Prussian blue and the prevalence of it in so many of his paintings.⁷⁵ The reason for this is unclear but claims of the pigment's alkaline sensitivity (in fresco) and the occasional green tinge in oil, as a result of the medium's propensity to oxidize, may have coloured opinion and influenced its inclusion in Sims' more public discussions. Even as late as 1930 Maxwell Armfield's *A Manual of Tempera Painting* described the pigment as 'powerful and useful but of dubious permanence.'⁷⁶

Another problematic pigment used by Sims was French ultramarine whose tempering difficulties and resistance in producing a homogenous film with egg was well understood by the revivalists.⁷⁷ The addition of copal resin or size however corrected many of the issues regarding handling. For similar reasons resin or glue were also recommended for cobalt blue and this may explain the existence of copal found occasionally in pure passages of egg tempera.⁷⁸

Important details do however exist on many of his other pigments, for example the quality and form in which he acquired his colours. With the exception of flake white, which he bought in tubes, all others were purchased in powder form already ground in water. Terre verte and cadmium yellow in contrast were acquired stored in water as a precaution against grittiness and grains of colour settling on the surface. It is also clear that Sims, by purchasing the highest quality pigments from Roberson, avoided the inconvenience of regrinding, unlike other revivalists who maintained this was an essential part of the craft process.⁷⁹

White, a fundamental element and unifying colour in Sims' palette and a dominant feature in most tempera work, is discussed with great regularity in the artist's notebooks. His preference, even on paper supports, was for flake white as it possessed greater body and opacity, but large quantities of zinc oxide – corroborated by recent analysis - were used where the tempera was left unprotected by oil or varnish.⁸⁰

Other pigment preferences included raw sienna and umber, burnt umber, light red, Indian red, emerald oxide, ivory black, yellow ochre, aureolin (a vivid cobalt yellow which Sims claimed to have superior handling qualities when compared with cadmium yellow), ruby madder,⁸¹ scarlet vermilion⁸² and mineral violet, a relatively uncommon pigment to find in any quantity in a British palette of this period.⁸³ All, with the exception of mineral violet [cobalt violet] which has proved elusive to isolate, have been identified during the process of examination of the case studies.

Sims also records in his diary using Roberson Spirit Fresco Colours⁸⁴ and Rowney Tempera tube colours but only when painting 'outdoors.'⁸⁵ In reality it appears that he used the later more frequently as compositions *Girl Mocking Statue of Cupid* (1912) and *Red Roses Across the Moon* (1913) - neither of which were painted *al fresco* - were claimed by Sims to have been painted in this formula.⁸⁶

Rowney Tempera Colours were introduced in 1906 and available in a relatively large range of colours.⁸⁷ They contained high quality pigments dispersed in a complex mixture of 'liquid egg' linseed oil, gums and preservatives. According to the archive formulations written by Tom Rowney between 1932-34, the constituents, which have changed little over the years, included fresh egg yolks (obtained from local bakery) 6,430gms, linseed oil 4,000gms, borax (disodium tetraborate used as a preservative) 800gm, gum Dragon (gum tragacanth also known as gum Shiraz and gum Elect) 200gms, Glycerine (drying retardant) 200gms, *Lux* soap (palm oil-wetting agent) 160gm, plus small quantities of gum Arabic, manganese dryers and methyl galicyate and phenol preservatives.

Spirit Fresco and Rowney Tempera Colours represent a number of commercial preparations that were to reach the artists' market during the first decades of the 20th century and are further proof of the rising interests in tempera painting at this period. Very little research has been conducted on these preparations, but it is understood that most were emulsions, based on a set of ingredients among which egg was often absent. In this regard Armfield in 1930 wrote:

'Tempera has lately come to the fore as a modern possibility to such an extent that colour makers have introduced a species of paint, done up in tubes, which they call tempera. It is sometimes ground with some egg mixture and sometimes with other concoctions. These colours are excellent for poster work and designing. They are, however, quite unlike true tempera in effect and it is impossible to use them in the same way. The yolk of preserved eggs is very much thinner than that of fresh ones. At any rate the colours are quite different from those mixed by oneself with the yolk of fresh eggs.'⁸⁸

Winsor & Newton, Reeves and other companies produced their own tube paint preparations along with drying retardants and varnishes particularly designed for

tempera work.⁸⁹ An example was Vibert's drying retardant *Aqualenta*, and his two undisclosed varnish recipes one of which was water-soluble and the other soluble in petroleum spirit. They were also recommended for oil painting and the water version as a retouching varnish but without the admixture of paint.⁹⁰ Sims also records having used Rowney's Tempera Medium which during the painting of *La Cage Aux Amour* (1913) was rubbed over egg tempera, oil and wax to 'make dull.'⁹¹

4.3.5: Application methods

Traditionalists following the Florentine method, particularly during the early days of the revival, generally applied their paint in thin layers, always working from dark to light. Light and dark tones of different thickness were brought consecutively one on top of the other, layer after layer, while clothing, draperies, faces and other fleshly parts of the body were modelled according to a strict scheme. (See Figs. 2 & 3) A series of shades, each successively brighter than the local colour, were applied to achieve the mid-tones and highlights.

The basic method of painting flesh involved placing equal quantities of a given pigment on the palette, and mixing each with progressively greater quantities of white. Typically, three grades of progressively lighter values of unsaturated pigment are laid side-by-side over a green earth or ochre under-painting, leaving the under-painting to show through in the darkest sections and blending the boundaries between each area.⁹² The most prominent parts of the form were selectively emphasised using lighter mixtures of paint. Pure white was reserved for the strongest highlights and black used to outline forms and for the deepest shadows. The tonal modelling of forms was intrinsically tied to the tonal values of the various local colours.

Superimposing one hue upon the other, which was acknowledged to cause a neutralisation of the colour, was therefore avoided. Thus in representing the folds of a crimson robe, for example, an artist would go on applying repeated coats of the same colour until the required depth was achieved.

Although Sims adopted this rule and maintained that ‘drapery if much modelled, must be all the same tone,’⁹³ it was just as common for him to paint in ‘one colour and scumble in another,’⁹⁴ ‘avoid half-tones,’ or use ‘black for all shadows’, an unusual practice at the time.⁹⁵

Edward Wadsworth (1889 - 1949) who began painting in tempera in 1921 painted his shadows in black. Regarded as ‘left wing of the movement,’⁹⁶ he was also known to deviate from traditional practice. For example his preferred support was a gesso primed ply-board known as Laminboard® over which commercial tempera paints followed by glazes [presumably in oil] were applied.⁹⁷ His crossed- hatched pointillist technique, applied in multiple directions, served to optically mix his colours at a distance and is another example of the different effects that can be achieved using egg tempera.

4.3.6: Colour blending and *imprimitura*

One of the acknowledged difficulties when painting in egg tempera was the blending of colour -a subject that preoccupied Sims. Spencer Stanhope recommended that the edges of each tint should ‘out-step’ its own outline and be ‘softly covered by the next tint’ so to avoid unnecessary retouching. He also added: ‘The more the various shades can be united together when the colour is first put on, with least possible amount of



Figs. 14 &15: Charles Sims: Above: *The Sands at Dymchurch* (1920-22) Egg tempera and oil on canvas, 432 x 889 mm, Tate Britain, NO5348: Below: Detail: Alternating bands of oil and egg tempera applied over a dark golden yellow imprimatura is visible. The fishing poles are simply scrapped- out top layers of paint a technique borrowed from his watercolour techniques. In addition to the unusual handling of the paint the depiction of the sea is a new idiom in tempera painting, rivalled only by the works of Edward Wadsworth who himself painted scenes of Dymchurch coastline and beaches. ©Tate 2011.



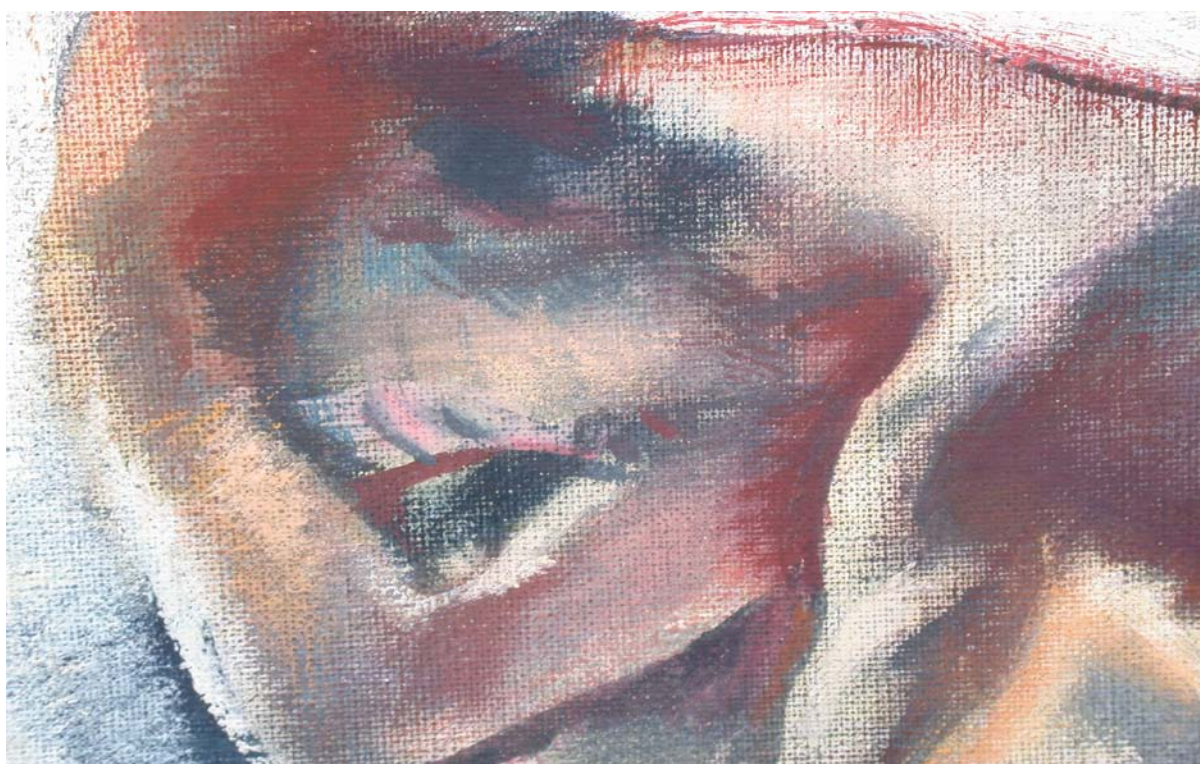
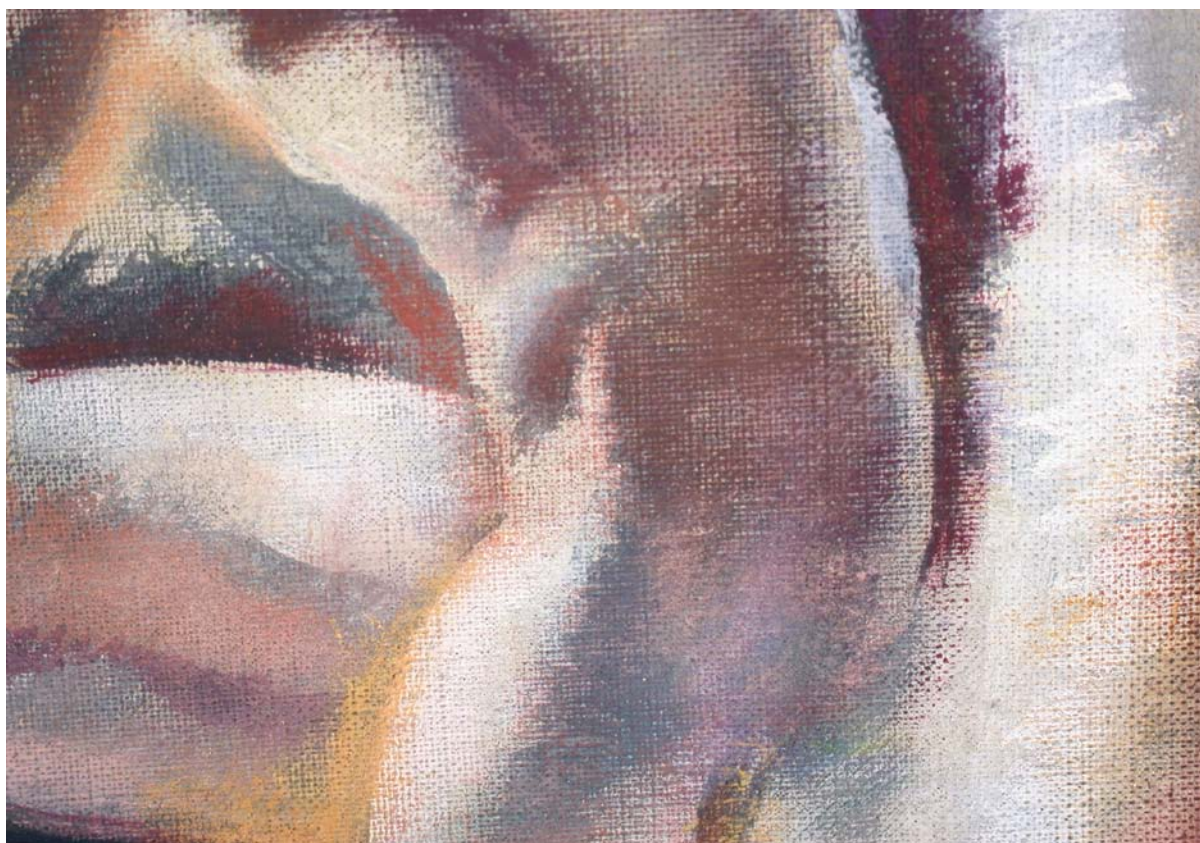
subsequent work, the purer and softer the effect will be.’⁹⁸ Sims’ approach was to ‘drag the background colour over with a stiff brush, dabbing with dry pigment and rubbing with a palette knife to loosen the texture and colour. This was effective in destroying what Sims described as ‘solidity in tempera’ and gave a ‘look of slightness to any passage.’⁹⁹ (See Figs. 16 &17)

He also avoided hard edges by applying thin applications of colour over an *imprimitura* layer of aureolin over which egg wash was applied, to reduce the ground’s absorbency.¹⁰⁰ Sims wrote of the process:

A yellow ground can be used effectively to show through veils of colour. An appearance of great solidity can be got with very little paint, and I prefer to cover the canvas as little as possible, treating the picture rather as a coloured drawing. This, indeed, is the reason why I prefer tempera to oil for many subjects; namely, that it allows of fine keen drawing of shapes; detail can be elaborated, and then subdued or raised to its tone plane by a wash or a light scumble, the intricate work showing through.¹⁰¹

He also added:

Tempera is certainly a difficult medium in which to obtain a high degree of finish. But hatching or stippling, with very fine strokes and colour that contains a touch of white, used like a lead pencil to darken a shade- not like white chalk to lay light on the surface - is the final stage in the obtaining of a beautiful picture...Some experience and practice are need to avoid trouble owing to the paints drying a different tone, sometimes lighter, sometimes darker. The less pigment employed, the less trouble occurs from erratic drying; thick pigment colours seem to change more as they dry... some of the Primitives left their hatching to show in lines. At a short distance these lines blend agreeably; but the method has about it something laborious and methodical that had better be avoided.¹⁰²



Figs. 16 & 17: Charles Sims: Details: *I am the Abyss and I am Light* (1928) egg tempera on canvas. The pigment has been applied very thinly in places emphasising the coarse texture of the canvas. Vigorous marks which add vitality to the composition are carefully balanced against dry paint scumbles which achieve softness to the edges. Solidity so often associated with egg tempera, is eliminated by also dragging local and background colour over forms with a stiff brush. ©Tate2011. (See Appendix 4.8 and Chapter 1 for more details and complete image of the painting)

4.3.7: Egg, oil and resin

The first diary entry in which Sims describes his tentative trials with egg tempera medium is in January 1905, when he records having ‘dragged tempera white over the frosty ferns and brambles in *Jack Frost*.’¹⁰³ Egg tempera in conjunction with oil paint has also been identified on a study in the archive from this period predating previously recorded accounts.¹⁰⁴ (See Figs.18 & 19)

It also indicates that from the outset Sims appeared to have favoured a mixed-media approach, particularly the combination of oil paint over egg tempera. Perhaps this was due to his familiarity with working in oil -and considerable talent in using it - or for the additional freedom and range of techniques it could provide.

Sims’ admiration for Venetian techniques, as previously indicated in Chapter one, stemmed from contemporary debates of the period particularly the writings of Roger Fry whose articles regularly appeared in issues of the *Athenaeum*, *Burlington Magazine*, and *Apollo*. Fry also attended meetings at Leighton House and presented the occasional paper at Tempera Society meetings, the first of which was in November 1901 where he discussed the ‘difficulties of arriving at any satisfactory and consecutive history of the Venetian method.’¹⁰⁵ To understand more fully this perplexing issue Fry recommended examining the works of Giambono, Jacopo and Giovanni Bellini whose techniques achieved the ‘richness and transparency not usually associated with tempera, and which he maintained came ‘nearer to the ordinary effects of oil medium,’ not as it is used now, but ‘as it was used while the tempera tradition still maintained a high standard of technical method and accomplishment.’¹⁰⁶ He questioned how they achieved ‘the richness and transparency of their effects’ and the ‘perfect fusion of tones, both in flesh and drapery.’¹⁰⁷

The existence of minute cracking which did not extend to the half-tones, the absence of hatched strokes and the imperceptibly soft edges suggested oil worked over egg tempera. These very issues were reflected upon by a number of Society members forming an ongoing and lively discussion.¹⁰⁸

Influenced by similar concerns, Sims records the difficulties he had in painting his first large canvas in egg and oil - *A Night Piece to Julia* (1909) - with this largely unfamiliar medium and drawing upon the techniques of Messina for inspiration.

Still undecided what is the best method for finishing, stippling, washing or scumbling... Is a full brush the secret? - paint as if enamelling with thick, creamy pigment and so avoid brush-markings? Just so fluid as not to run down. Even thin, pale, transparent washes (could one do a Antonello da Messina like that?) Yes, if finished by a liquid stipple with a tiny brush fully charged.¹⁰⁹

During the painting of *Julia* Sims also recorded using a *megilp* composed of egg and copal, a resin he had used previously in conjunction with his oil compositions.¹¹⁰

Adding resin to the egg medium was viewed as a way of replicating one of the lost Venetian techniques during the transition from egg to oil, and there were several recipes recorded which claimed to be derived from traditional sources. Gulick discussed the way the Venetians and Van Eyck used amber and copal resins and maintained that the paintings longevity was due to the quality of the products used and the care in which they were prepared discounting any notions of 'secret recipes' that proliferated at the time. Vibert in contrast, wrote about egg and varnishes mixed together, particularly his own brand of 'egg oil' which he maintained decomposed at a lesser rate than other traditional stand oils. Most notably Tudor Hart, in a Society paper of 1922, provided a complex recipe in which hard copal was dissolved in tetra-

chloroethane and then emulsified with egg yolk, water, lavender and linseed oil.¹¹¹

This was particularly recommended for tempering ultramarine, cobalt blue, cerulean and yellow and orange cadmiums.¹¹²

Sims' method was free from the complications above in that only several drops of copal were added to his egg and water mix, and thickened by shaking.¹¹³ Resin served to inhibit the vehicle's fast-drying qualities, and it also subtly changed its working properties and produced a surface that was slightly 'waxy' when dry.¹¹⁴ It is highly probable that into the resin mix Sims also added drops of oil,¹¹⁵ or else substituted copal for Cambridge or Roberson's Medium, both proprietary solutions based on copal and drying oils.¹¹⁶ This may offer an explanation as to why oil has been found in certain of Sims' paintings previously classified as egg tempera.¹¹⁷ Copal was also used as an isolating layer between layers of egg tempera and his retouching techniques in oil. He wrote of the process:

When the copal is dry, Roberson's Medium is good for retouching solid, and glazes of half linseed oil and turpentine. By this method alterations can be tried and wiped off without damage. It gives one great freedom for experiment, and altogether it is best to leave a good deal to be done in oil.¹¹⁸

Roberson's Medium with the addition of poppy oil facilitated 'very direct, swift painting',¹¹⁹ over egg tempera and was a popular choice amongst 'eminent painters of the period', despite its propensity to discolour with age.¹²⁰

Rubbed in well with a stiff brush over a dry painting copal varnish, Roberson's or Cambridge Medium, with or without the addition of wax, was added to unify any disparity between matt and glossy areas of paint. Copal varnish could be obtained as a proprietary product, for example *Crystal Varnish* -marketed by Roberson's or Winsor and Newton-or made in the studio from a few simple ingredients. One such method,

which undoubtedly Sims would have been familiar, was Arthur Church's recipe based on dissolving 4oz paraffin wax in 12 fluid oz of turpentine to which 16 fluid oz of oil copal varnish was added.¹²¹ Sims may have also used a revivalist's recipe known as 'Varnish Polish' which included beeswax to which two parts of turpentine and two parts of copal varnish were combined, applied warm with a cloth or brush and later polished.¹²²

More commonly linseed oil in turpentine, (also used for oiling out) egg wash or in later years a mixture of paraffin wax and turpentine, were his preferred options. Sims understood this mirrored the techniques of the Venetian artist Veronese.¹²³

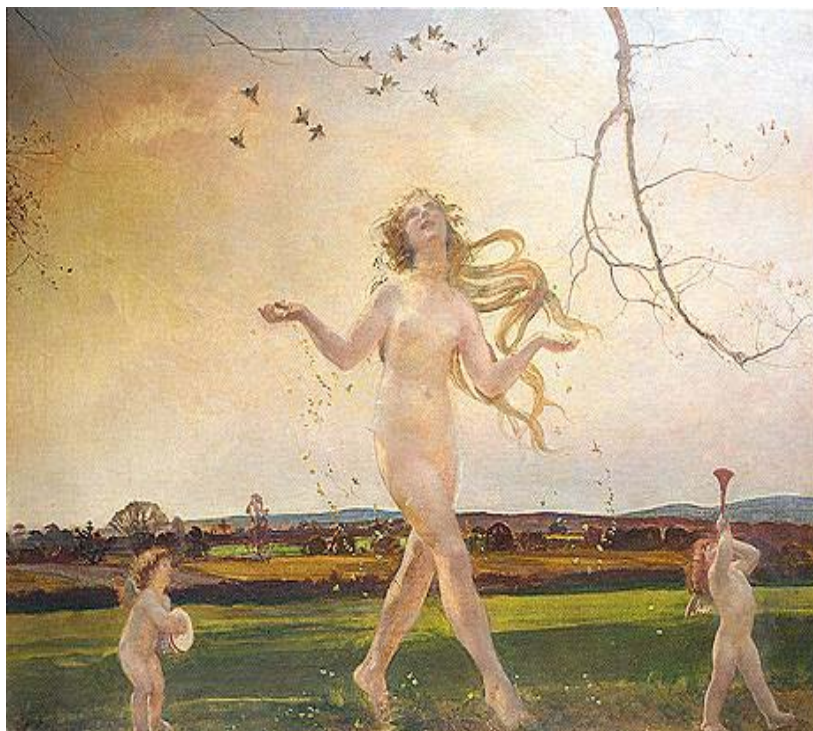
He records in his notes:

The tempera picture may be coated with wax and turpentine (about six ounces of turpentine stirred into two ounces of melted wax), and worked on in oil mixed with the same medium. It is easier and quicker to finish a tempera beginning in oil. Surfaces to be made even and gradations to be made subtle can be finished in oil with certainty and ease slab of even colour can be laid exactly the tone required, and will dry as it was put on. Yet many things are easier to do in tempera. Intricate forms occurring in the midst of gradations, as in water, are best, and with more charm, arrived at in tempera. I think it is the insistence on form, the smooth egg- shell surface of tempera, combined with great solidity, that make[s] it so attractive. The method I have described was probably that of Paolo Veronese, who seems to have finished his pictures in oil. They have the appearance of being begun with fluid washes of body-colour over a rough canvas, and the *impasto* may have been added in oil.' ¹²⁴



Figs. 18 & 19: Charles Sims: *Boy With an Ear of Corn* (1905), oil and egg tempera on cedar panel. Sims archive GB3025-1-2-5. Egg medium has been identified through GC-MS placing this as the earliest known example of Sims' mixed-media technique.

Left: Detail of white passages of paint where egg tempera has been discovered. Occasional pits in the surface are also evident.



Figs. 20 & 21: Charles Sims: Above: *Springtime* (1915) egg tempera and oil on canvas, National Gallery of Australia, 410 x 510mm. The painting has a bright yellow *imprimatura* layer across its surface and was largely painted *alla prima*. The sky however has been significantly retouched, possibly in egg tempera, identified by its unusual appearance in UV light. (See also Fig. 24) Scumbling technique on the female's diaphanous robe is in oil and zinc white and there appears to be a wax coating across the entire surface uniting the glossy oil and more mat surfaces of the painting. ©NGA 2011.

Below: Charles Sims: *Springsong*, (1913), egg tempera and oil on canvas, closely related painting to *Springtime*. Exhibited at the R.A (1914), sold in 1915 for £200 to Mrs G. Nobel of Vincent Square, London.



Fig. 22: Charles Sims: Detail (x 10mag.) *The Sands at Dymchurch*. The distinct variations in application methods are evident in this detail from thin almost transparent oil glazes applied with a hogshair brush to the matte semi-opaque layers of egg tempera. The megilp-like consistency of the blue dabs of paint and violet passage of water suggest copal resin is present.



Fig. 23: Charles Sims: Detail of figure *The Wood Beyond the World*, Tate Britain. Thick transparent glaze most probably composed of pigment, turpentine and poppy oil. It is significantly glossier than the surrounding area composed of wax/copal scumbles, or the eggshell surface of the tempera.

4.3.8: Innovations

The unusual absorption in ultraviolet light in a number of the works examined, (See Appendix 4.5 & 4.6) suggest that Sims, in addition to his oil over egg techniques, also applied egg tempera over oil. When faced with exhibition and commission deadlines this would seem to offer a quick-drying solution for last-minute corrections, and when coated with wax and turpentine, or leanly applied copal resin, any disparity in surface gloss would largely be eliminated. Without the aid of modern examination techniques these final retouchings, which in themselves mark a significant development in Sims' methods, would have gone unnoticed, since few outward changes in surface appearance have occurred.¹²⁵

The application of tempera colours onto an oil film has the potential to produce fine, crisp lines and touches, and loose free areas or opaque dragged strokes in tempera on darker areas of transparent glazes can yield very satisfactory glowing effects, which Sims may have inadvertently stumbled across during the course of his experiments. Further variations are produced by placing opaque tempera and transparent oil glazes against one another and applying cool and warm tones one above the other. These effects as seen in Figs. 31 & 32 are sufficiently different from those of other conventional tempera methods, and are in a definite category of their own.

In one of his final tributes to his father in *Picture Making*, Alan Sims concluded that by the end of the artist's life he could claim to have 'retrieved the chemical formula' of the Italian Primitives [more specifically the Venetian method] and that this was his major contribution to British art.¹²⁶ This is a bold statement but one that appears to be based on fact in that although several researchers before him (Eastlake, Gulick, Vibert and Fry) had presented relatively detailed theories of the period of transition between pure egg tempera and oil, few if any, had taken this into practice or

beyond an experimental stage. Maxwell Armfield is one such case. He wrote of his own trials with the Venetian method:

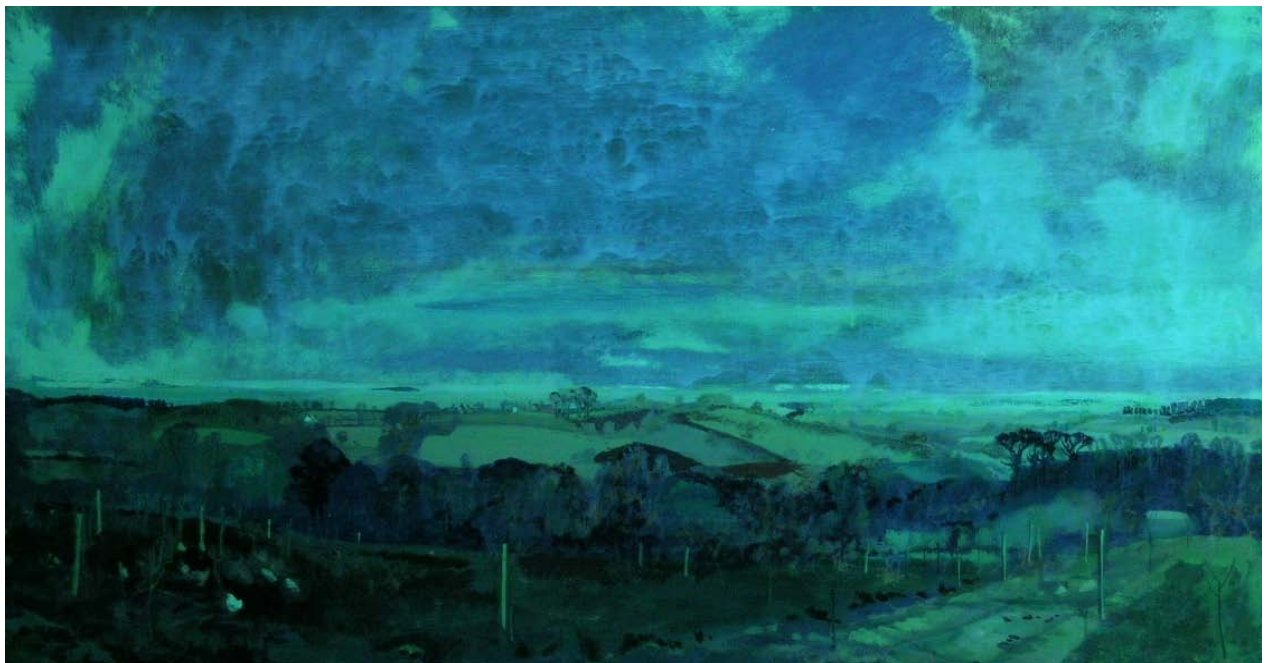
...thought it promised much-but after ten years experimenting I was convinced I was wrong. The tempera medium has not enough body to show to advantage on a very rough surface, it invariably loses its first superficial richness and becomes thin and meagre in quality when compared with oil, although more permanent.¹²⁷

Although the revivalist would maintain that the modernisation of tempera could not be accomplished by trying to combine the free and complex qualities of oil with its own naïve and precise rich effects, it appears Sims was the exception.

His own perseverance, innate technical skills and an overriding impulse to preserve his work for prosperity meant that he was able to overcome the many technical difficulties.

Six years after Sims' death, which marked almost 30 years of experiment with tempera, the influential writer of artist's manuals Max Doerner wrote his own account of the mixed-media process based on Venetian techniques in *Materials of the Artist and Their Use in Painting*. This began the process of disseminating, to wider British and America audiences, what he and later others understood to be an adaptation of the lost techniques of the Italian masters, and one which increased the permanency of oil.¹²⁸

Doerner's method of combining tempera colours with paints in an oleresinous medium, echoes closely earlier descriptions found in Sims' *Picture Making*, published through the popular New Art Library Series, and may well have been a major source of reference for his book.

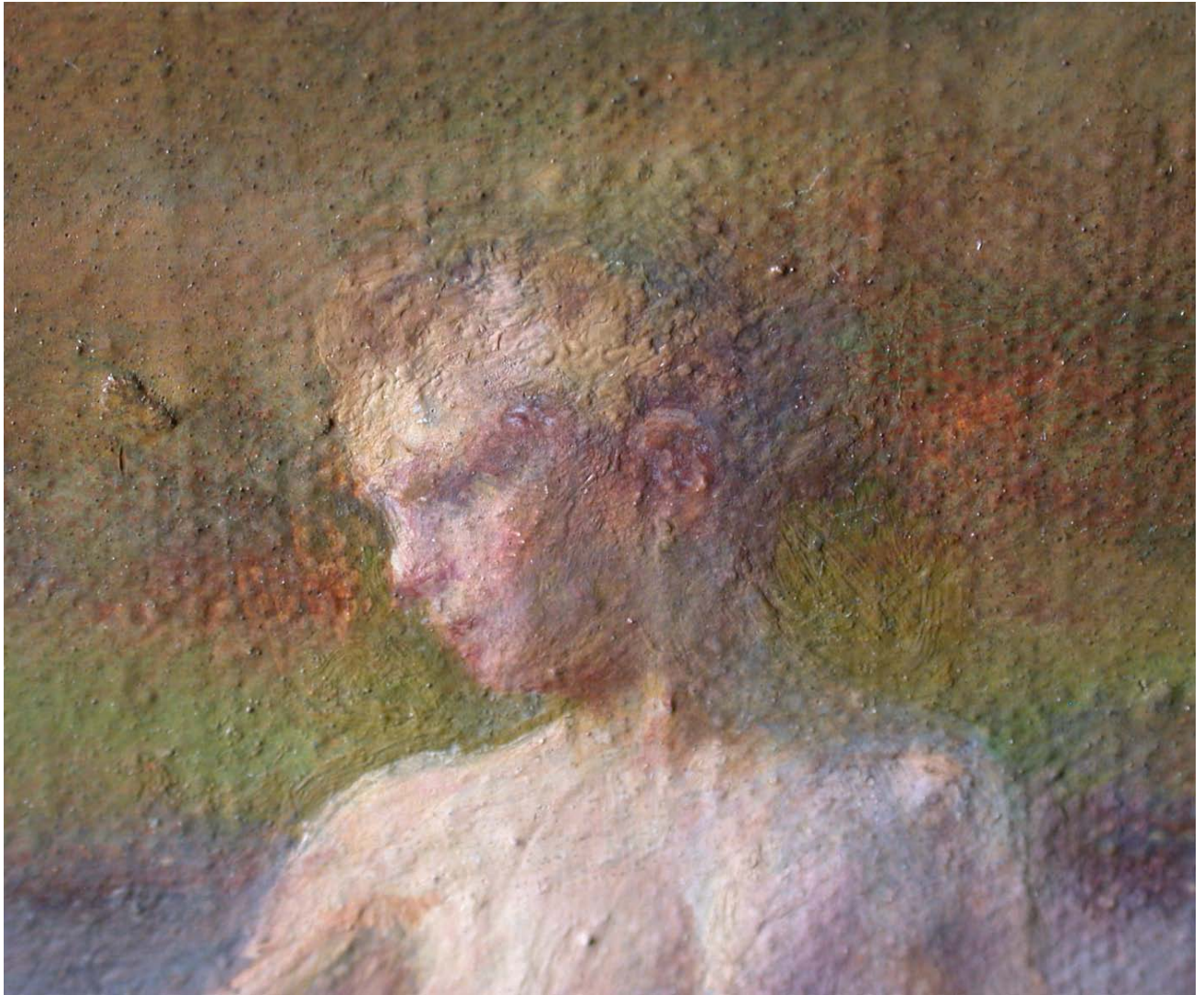


Figs. 24 & 25: Charles Sims: Above: *Springtime* (1915) Below: *An Autumn Landscape* (1914-1916). The unusual appearance in ultraviolet light suggests both paintings have been significantly reworked. In the case of *Springtime* an oil layer is over-painted with egg tempera and zinc white, characterised by its vivid citric yellow colour, and chalk, zinc white and quantities of copal resin have been used in correcting the sky in an *Autumn Landscape*. NGA©2011. See Appendices 4.5 & 4.8 for more details.



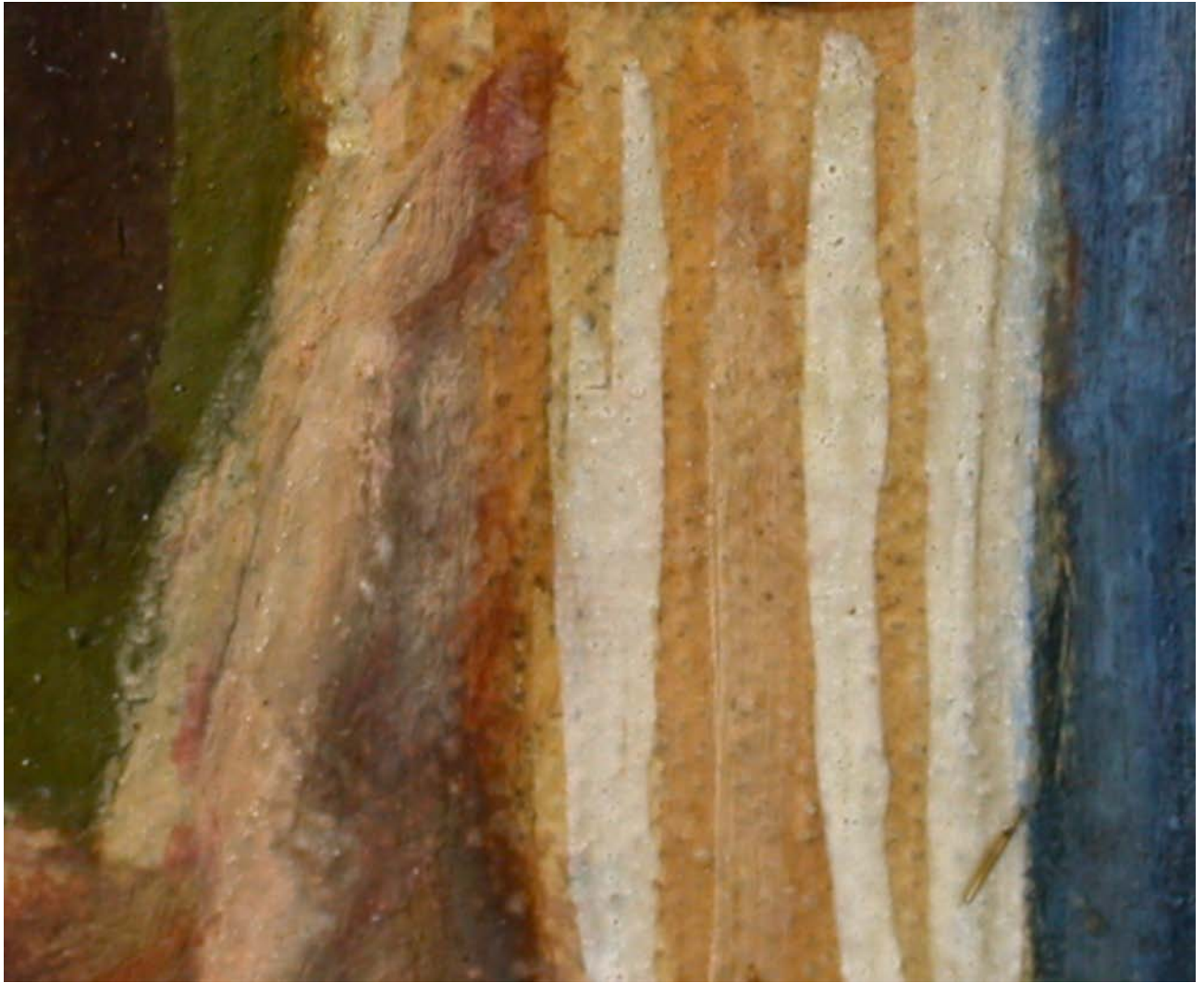
Figs. 26, 27 & 28: Charles Sims: Above: *The Wood Beyond the World* (1912), 1018mm x 1440mm, egg tempera on canvas oiled out with copal medium, coated with wax and turpentine and worked on in oil mixed with the same medium. This is arguably Sims most well known canvas strongly influenced by Botticelli, Perugino and Puvis de Chavannes it was purchased by the Trustees of the Chantrey Bequest for Tate Britain in 1913 the year it was exhibited at the R.A. ©Tate Britain 2011.

The painting has a distinct dull yellow *imprimitura* layer visible in the detail above and left in the cross-section.



Figs. 29 & 30: Charles Sims: Above and below: Details from *The Wood Beyond the World*. This illustrates how Sims has used copal medium and wax and turpentine, to unite any remaining disparity between glossy oil and mat areas of egg tempera.

Left: Photomicrograph (x 10mag). Egg tempera passage lying above green semi opaque oil passage. The coarse bristles embedded in a resin particle bottom right, suggests the copal was applied with a hog hair brush. A certain disparity between matt and gloss areas is also evident.



Figs. 31 & 32: Charles Sims: *The Wood Beyond the World*. (1913).

Photomicrographs (x 80mag)
Above: The loose application of the oil glaze on the left is contrasted with the egg tempera in the centre. The overreach of the blue pigment into the white is a technique to soften the hard line between one colour passage and another.

Below: Impasto egg tempera white over oil glazes.



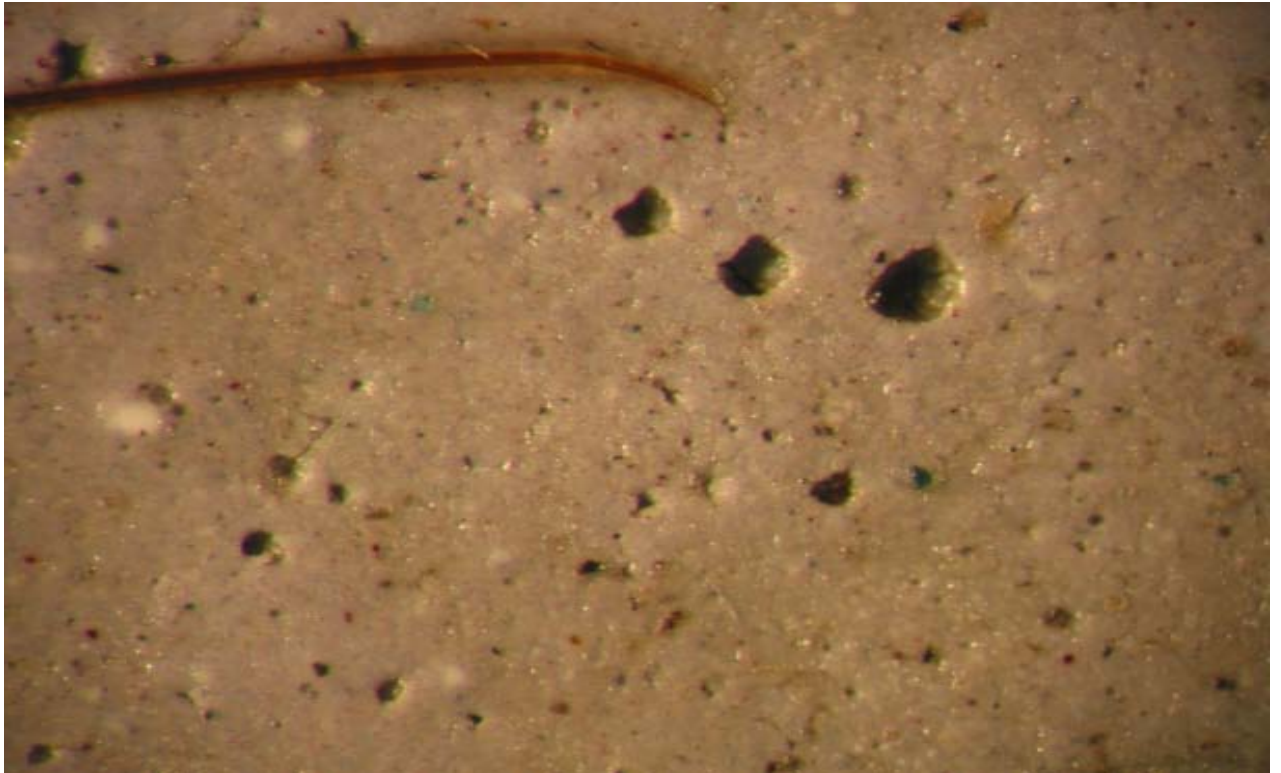
Figs. 33 & 34: Charles Sims: *The Wood Beyond the World* (1913).

Top left: Photomicrograph (x 80mag.) shows dark oil glazes over lighter, golden oil glazes under which a layer of egg tempera.

Below: Photomicrograph (x 80mag): The characteristic pits in the white tempera layer are unmistakable.

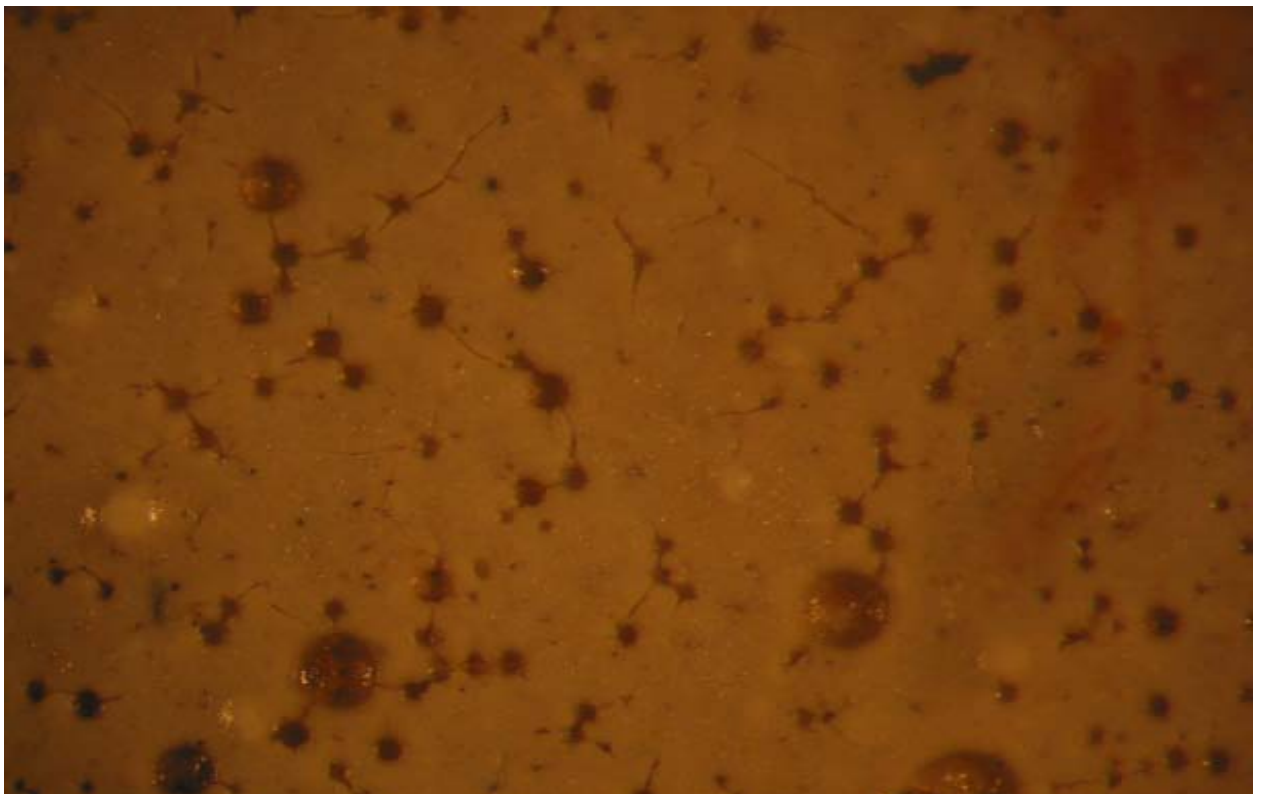
Despite the complex layering of paint, the canvas weave remains visible in both samples.





Figs. 35 & 36: Charles Sims: *The Wood Beyond the World*, photomicrographs (x 80 and x 10mag). Top: Egg tempera layer with distinctive pits and craters : Below: Darker tempera passages over oil coated with a natural resin varnish. A characteristic of all of Sims paintings examined is the relative absence of cracking in the paint film which is indicative of sound technique and lean oil films.

Interestingly, Sims used crack patterns to help him distinguish early Italian egg tempera paintings from ones painted in oils. He observed that tempera pictures appeared to ‘crack in the shape of scales, round scurfy cracks like biscuits,’ whereas oil showed ‘straighter more brittle cracks, as if the material were harder (Sims1934:52).



Figs. 37 & 38: Charles Sims: *The Wood Beyond the World*, photomicrographs (x 80mag.) Top transparent oil glaze over the egg-shell surface of tempera. Bottom: Egg tempera layer coated with layer of pigmented resin varnish which has filled in the voids and hair line cracks.



Figs. 39 & 40: Charles Sims: *I am the Abyss* and *I am Light* (1928) both details (x10 mag.) illustrate Sims contemporary approach in applying tempera paint which is little more than a thin wash or stain of colour. Scumbled white passages of lean paint, a technique borrowed from early Venetian techniques, serve to soften edges and mark a significant departure from traditionalist techniques.

¹ Speed 1928/9: 53.

² Widely regarded as the most important surviving document on early Renaissance painting techniques *Libro dell'Arte* was written in 1437. The original document is housed at the Biblioteca Mediceo-Laurenziana in Florence. (Thompson 1960: IX Preface).

³ Sims' Studio Diary 1909, October 6: 13.

⁴ Sims: 1934:113.

⁵ Depicting the landscape and the sea was a new modern idiom in tempera, practiced only by a few of Sims contemporaries for example Edward Wadsworth. (1889-1949).

⁶ Ibid: 40.

⁷ High chromatic values are maintained due to egg tempera's low refractive index and its resistance to discolour over time. (Kirby *et al* 1996:65-71). The stability of egg based films is achieved through several processes which can be summarised as the initial curing stage, chemical drying and mature stage. In the initial curing stage lipids and proteins are re-organised due to emulsification with pigments and peptide chains which combined form new three-dimensional networks. This increases the emulsions stability and chemical drying results in the auto-oxidation of triglycerides, phospholipids and cholesterol. In the mature stages, large networks of cross-linked polyamines and amino acid side-chains are modified, further stabilising the film. In comparison oil medium is far more reactive through processes of oxidation, cross-linking and hydrolysis, and the refractive index, already higher than for egg, also increases with age, inducing greater pigment transparency and an effect known as *pentimenti*. (Boon *et al* 1996:35-55).

⁸ Daniel Thompson, a Cennini scholar, concluded that by the 16th century egg tempera had passed out of general use in Europe (Thompson 1936: 62).

⁹ The 'Venetian Secret' was a scandal involving the sale of recipes to leading academicians on so-called forgotten methods of the Venetians, which later proved to be faked. (Gage 1999:153).

¹⁰ Sprague 2005:22.

¹¹ Recent research carried out at Northumbria University and Tate Britain by Bronwyn Ormsby *et al* has identified Blake's medium as containing not egg but a mixture of gums, humectants and carpenter's glue (animal glue). (Ormsby *et al* 2002:110-133): Blake also served to confuse interpretation of his techniques by describing it as 'fresco.'

¹² Blake vehemently disliked oil paint and his wider rejection of the doctrines of the R.A, in particular the techniques promulgated by Sir Joshua Reynolds, To Blake, oil paints were a 'modern and perverse invention' producing a blotted and blurred drawing which ultimately represented dishonesty and deception. Blake's hatred of oil painting became more intense as he grew older, and by 1809 he was expressing this with considerable vehemence 'It deadens every colour it is mixed with, at its first mixture, and in a little time becomes a yellow mask over all that it touches.' (Ormsby 2002: 32 & 50): Blake's followers Samuel Palmer (1805-1881) and George Richmond (1809-1896) are also known to have used a form of tempera.

¹³ Gilchrist 1863:369. (See also Ormsby 2002:52): Gilchrist records the date of the gift as 1818 which is inaccurate as Tambroni's book was first published in Italy in 1821. Thompson, 1960 Preface p.X: Tambroni, Giuseppe (1821) *Di Cennino Cennini Trattato della Pittura messo in luce la prima volta con annotazioni*, Rome.

¹⁴ Merrifield, Mary Philadelphia, (1844) *A Treatise on Painting, written by Cennino Cennini in the year 1437 and first published in Italian in 1821, with an introduction and notes, by Signor Tambroni: Containing practical directions for painting in fresco, secco, oil and distemper, with the art of gilding and illuminating manuscripts adopted by the old Italian masters. With an introductory preface, copious notes and illustrations in outline from celebrated pictures*, London. The second translation into French was by Mottez, Victor (1858) *Le livre del'art ou traité de la peinture par Cennino Cennini ... traduit par*, Paris and Lille. Another independent manuscript unknown to Tambroni formed the basis of an improved edition published in 1859 by Carlo and Gaetano Milanesi. This in turn was the basis of three other translations the first by Albert Ilg, (1871) *Das Buch von der Kunst oder Tractat der Malerei des Cennino Cennini da Colle di Valdelsa. Übersetzt, mit Einleitung, Noten und Register versehen*, Vienna: The second by Lady Christina Jane Herrigham (1899) *The Book of the Arts of Cennino Cennini, a contemporary practical treatise on Quattrocento painting. Trans from Italian, with notes on mediaval art methods ...* London: The third Willibrord Verkade (1913) *Des Cennino Cennini Handbüchlein der unst....* Strassburg, Heitz. (Thompson 1960: IX-X).

¹⁵ Dunkerton 1980:18-19.

¹⁶ Hunt recalls that the first piece of genuine instruction he received at the RA occurred in 1846 when he was taught by a Visitor to the school to 'put aside the loose irresponsible handling to which he had

been trained and paint in a method similar to that of the fresco painters of the *quattrocento*.' (Hunt 1886: 471- 488).

¹⁷ Letter dated 25 October 1849, in Townsend *et al.* 2004:12: Memling (active 1465-died 1494) panel of *St John the Baptist and St John the Evangelist*, dated 1474-9 is in fact executed in oil. Memling is also significant in that he is believed to be one of the first artists to introduce the Flemish oil technique to Venice c.1450s. (Eastlake 1960: vol.1. 216- 218).

¹⁸ Sarsfield (1839).

¹⁹ Removing discoloured gallery varnish from a number of old master paintings, a step Eastlake undertook whilst director of the National Gallery, informed his observations. It was a controversial decision however and one which brought him into public conflict. (Gordon 1981:24).

²⁰ Merrifield 1967: The work was based on eleven Italian treatises dating from the 12th to 18th centuries. During her research she also consulted Italian restorers and artists to determine their views on the methods and accuracy of the recipes.

²¹ Decorative paintings had, according to Harold Speed, preoccupied Sims since his return to London in 1915. (Speed 1928:59). Several sketches relating to the design survive in the archive. (See sketchbook GB3025-4-2).

²² Other artists included George Clausen, Glyn Philpot, Colin Gill, Vivian Forbes, A.K. Lawrence, William Rothenstein and W.T. Monnington. (Holmes 2005:223).

²³ Carlyle 2001:16.

²⁴ Sir John Ruskin reviewed the first volume of *Materials for a History of Oil Painting* in the *Quarterly Review* dated March 1848. He supported much that was written although he disagreed that the luminosity of early northern paintings was solely attributed to the 'under-power' of the white ground. He doubted that the strength of such a base could in itself add substantially to the brilliance of highlights and opaque colours. He was convinced that the painters' ingenuity in manipulating the oil vehicle was the reason - a technique yet to be understood by current scholars: Later Roger Fry was to make regular reference to Eastlake's work in support of his own technical theories.

²⁵ Collier records that Poynter's method was known officially as 'painting at once' or by the students, on account of its unbending character, 'the Laws of Medes and Persians.' Poynter's insistence on careful preliminarily drawing, shadows painted with white as well as brown, the abolition of glazing and that painting be completed in specific sections each day was widely adopted and the technique paralleled in many Parisian ateliers at the time. (Collier 1885:51): The aim of Poynter's technique was to avoid later retouching which was well known to destroy the luminosity of thinly worked paint applied over a pure white ground. The optical reasons for emulating Italian white gesso grounds was well established by this period, as one author records: 'Many artists prefer [grounds] of a pure white, as they find it conducive to pureness and beauty of colouring in those parts of the picture which requires to be painted on but once, as the white ground shines through the colour in those parts, and gives it a luster it would not otherwise possess.' (Templeton 1846:13): Poynter's instructions on painting and the use of white grounds were still current when Sims began his studies at South Kensington in 1890.

²⁶ Through careful planning, drawing and painting in stages the artist was able to paint thinly and avoid retouching which sullied the luminosity and reflective qualities of the pigments. (Eastlake 1960: vol. 1:392 & 484).

²⁷ Jones 1995:237.

²⁸ Field 1875 in Carlyle 2001: 300-301.

²⁹ Grace 1881:87-89 in Carlyle 2001:211 & 304.

³⁰ Due to the book's popularity four editions were produced (1880 to 1893) and it was one of the few sources to contain a testimonial by a leading art figure, in this case Edward Poynter. Muckley acknowledged Cennini (likely Merrifield translation) Field, Merimee, Chevreul and Tingry as important sources in the preparation of his book. The manual was also highly recommended by Scott Taylor in *Modes of Painting* where he remarked that the author had 'done a yeoman service by disseminating much sound information on the technical basis of art' In addition to his writings, Muckley (1837-1905) was a member of the Society of British Artists, Principal of the Manchester School of Art and he also taught in the Government schools in Wolverhampton and Manchester. (See Muckley 1880: Taylor 1890:32-33; Carlyle 2001:314-15).

³¹ Carlyle 2001:305: As testament to its popularity the book was revised and enlarged five times between 1859 and 1885.

³² Ibid: 305. (See also Appendix 11).

³³ Carlyle 2001:8 & 17. The 'Shilling Books' were produced exclusively by Windsor and Newton.

³⁴ The Birmingham group included Arthur Gaskin and his wife Georgie Cave France, Charles March Gere and his sister Margaret, Sidney Meteyard, Mary Newill, Henry A. Payne and his wife Edith Gere, Bernard Sleigh and Joseph Southall. Dunkerton 1980:13.

³⁵ To what extent Holman Hunt worked in egg tempera is unclear from his own accounts and others. For example *The Lady of Shalott* (1889-1905) in the collection of the Manchester City Art Gallery is described as oil, but on other sites tempera and oil are cited. By his own admission Hunt expressed his regret for not having discovered tempera sooner when he declared to members of the Society of Painters in Tempera, Violet and Rosamund Borradaile, that 'If I had my time over again I should be in the thick of it-one of you.' Yet it is also known that during a trip to Florence in 1869 he began painting in egg tempera. In letters to Frederic George Stephens and Arthur Coombes, Hunt recalled his initial difficulties and the length of time it took to paint in tempera, yet by the following April he declared 'I am now taking advantage of my practice at Florence in tempera. I am laying in the whole of the big picture thus, and I think I shall find my work expedited in consequence.' (Hunt to Stephens June 1869 and Hunt to Coombes April 1870. Transcribed by Irwin: 1977 in Carlyle 2001:211&212: Borradaile 1942:5).

³⁶ Walter Crane is recorded throughout his career to have experimented with a number of different grounds and mediums including size or a combination of size and starch. For example *Truth and the Traveller*, exhibited at the Governor Gallery London in 1880, where it was described as 'a large decorative painting executed on canvas with colours especially prepared with starch.' The extremely poor condition of *The Renaissance of Venus* (1877) in Tate Britain may also be due to an experimental mixture of starch and proteins. One source records an early work *Death of the Year* (1872), executed in tempera, gouache on laid paper attached to linen which was painted in Rome. His first undertakings in pure egg tempera however are believed to be *The Fountain of Youth* and the *Mower* shown at the Summer Exhibition at the New Gallery in London in 1901:(Vallance 1901:56-8: www.victorianweb.org/painting/crane/drawings/1.html accessed June 2011).

³⁷ Painter and illustrator John Dixon Batten studied at the Slade under Alphonse Legros and began exhibiting pictures at the R.A, New Gallery and Grosvenor Gallery in 1886 and took inspiration from Celtic and Norse fairy tales.

³⁸ Spencer Stanhope 1903:27-29.

³⁹ Abbie Sprague records that Burne-Jones was also a likely candidate for tempera considering his well known aversion to turpentine. She cites then current (2005) doctoral research by Colette Crossman at the University of Maryland who has demonstrated that the artist was aware of the intricacies of the technique, but the extent he worked in the medium has yet to be determined. (Sprague 2005:34).

⁴⁰ Sargent-Florence 1928:6.

⁴¹ Ibid.

⁴² Sims would also have known Richmond who was elected R.A in 1895 during Sims' last year at the Academy. Well known for his interest in Italian paintings and experimental paint effects he also later in 1897 became Professor of Painting at the Academy.

⁴³ Dunkerton 1980:19.

⁴⁴ The examination revealed an uncomplicated and traditional approach to egg tempera and is likely to be one of the few examples of pure egg tempera in the Tate collection. Support: comprised of very fine bleached white linen, stretched and unprimed onto a four membered commercial stretcher with no bevels. It was fixed with steel tacks unevenly spaced suggesting the artist stretched his own canvas and the sight area was primed in situ with a bright white paint. The reverse of the canvas was primed with a similar looking white material which was identified with EDX as calcium sulphate (gypsum). Medium: No significant fluorescence evident which would indicate use of an oil medium. Under-drawing: detailed confident graphite drawing everywhere. It is likely that the design was developed earlier as there are no changes evident and the paint passages follow the graphite lines very precisely. Pigments: Evidence of coarsely ground natural rose madder in pink bodice, flesh and gems in Belgium's crown. Most of the white does not fluoresce except the white highlights on the bench legs and monogrammed initials and date. These have a bright yellow green fluorescence suggestive of zinc oxide. Predominately the pigments are used pure with few mixtures other than white. Analysis using LM, UVf and EDX revealed viridian, yellow ochre (natural) French ultramarine, bone black orange/red natural earth, barium chromate/ barium yellow. The presence of arsenic and copper suggest the emerald green or a white arsenical compound used to preserve liquid egg medium-this would be an unusual method if this were the case. Kaolin, chalk and lithopone were present as fillers or adulterants. Technique: The paint surface is very smooth overall and in some places fine bubbles or craters are visible under magnification. Generally, highlights were made by first applying white paint then colour on top. In contrast, Belgium's right hand and Hope's feet have the toes delineated by scratching into the paint to

expose the white ground beneath. Brushstrokes are very fine throughout, generally hatched and reminiscent of the Florentine method. Coating: There is no coating or varnish and the surface has a distinct mat appearance. The painting was examined by the author in June 2005 and additional observations and detailed analysis was performed by Dr. Joyce Townsend Tate Britain during October 2005.

⁴⁵ Armfield 1930:17.

⁴⁶ *The Papers of the Society of Mural Decorators and Painters in Tempera* published in four volumes were revised and edited by M. Sargent-Florence (vol. 1&3), J. Batten (vol. 2) and V. Borradaile (vol. 4.) Contributors also included Southall, Herringham, Armfield, Tudor Hart, Spencer Stanhope and significantly Roger Fry. Volumes 2, 3 & 4 were published as *Papers of the Society of Mural Decorators and Painters in Tempera* after their amalgamation in 1912.

⁴⁷ Armfield (1930), Borradaile (1949), Sargent-Florence ed.1936:vol. 3.

⁴⁸ Sims 1934:26.

⁴⁹ Sims' Studio Diary March 1910. Sims also records working in tempera on small un-primed panel. Studio Diary: 1909: Jan 14&16.

⁵⁰ Borradaile ed. 1954: vol.4. 6-8.

⁵¹ Ibid: 6-8.

⁵² Armfield 1930:77.

⁵³ Sargent-Florence 1928:6-7.

⁵⁴ This commercially prepared gesso was possibly acquired from the artist supplier John Hall , Greek Street, Soho. *National Portrait Gallery Artist Suppliers* http://www.npg.org.uk/live/artistsupp_m.asp. The meaning of 'outside quality' is unclear but may refer to student grade or durability?

⁵⁵ Dunkerton also records Southall, early in his career, using ready-prepared and stretched Roberson canvasses primed with gesso. Later he used homespun Langdale linen attached to a wedged frame with eight coats of gesso and two on the verso. Dunkerton 1980:19.

⁵⁶ Sims 1934:38.

⁵⁷ Although possible traces of egg have been found in the priming of *I am the Abyss and I am Light* (1928) it appears Sims avoided egg tempera. This was perceived as good practice in the first decade of the 20th century in that until fully hardened, an egg tempera ground remained in a half –fluid state which could induce movement and sinking of the pigment particles applied to its surface. Southall wrote in this regard. 'I have known Chinese white to disappear, being presumably drawn downwards by its own weight while the converse is true with other pigments which come to the surface –or bloom' He concluded that ultramarine was particularly susceptible to the latter. (Southall in Sargent - Florence ed.1928:8): In a later paper (1934) delivered by one of the original members of the Society by Kerr Lawson, a recipe was given for a tempera ground which included only one priming of zinc white in undiluted yolk of egg to which, if required, colour was added to provide a tint. The stiff paste was then spread on the canvas with a pallet knife and whilst moist scraped down sufficiently to show the grain of the support.

⁵⁸ Ibid

⁵⁹ Ibid.

⁶⁰ Ibid:72.

⁶¹ In a diary entry Sims records 'Church [said] it is advisable to size panels even for tempera, the oil into yolk of egg may discolour the white ground.' Arthur Church's recipe for tempera priming consisted of a mixture of strong size, equal weights of fine whitening and fine plaster of Paris which had been slaked in water for many days. As an alternative, artificial gypsum, commonly used by paper-makers and known as 'satin finish,' was added to the warm size.' When the priming coats were dry the surface was dressed with a layer of pure size and allowed to harden thoroughly before the picture begun. (Church 1901:33).

⁶² When it is necessary to preserve the original, the drawing is traced onto a sheet of tracing paper and that is pounced instead of the original. Both the pounce powder and auxiliary cartoon is known in Italy as *spolvero*.

⁶³ Sims 1934:31.

⁶⁴ Sims discusses reusing cartoons in his Studio Diary, February 4, 1913.

⁶⁵ Trade specifications for Detail and Graphite Transfer paper are difficult to obtain. It is understood that the former is a type of thin tracing paper composed of wood fibres beaten hard to increase transparency and the latter is some form of impregnated paper which, not unlike carbon paper, offsets under pressure. Unwanted marks are easily removed suggesting its surface may be composed of graphite.

⁶⁶ Ibid.

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- ⁶⁷ Ibid.
- ⁶⁸ Daniel V. Thompson, Research and Technical Adviser, Courtauld Institute of Art, University of London. <http://www.noteaccess.com/Text/Thompson/6.htm> (Notebook 1993) 2004:2.
- ⁶⁹ The revivalists often added to the egg several drops of oil of spike to make a stiffer emulsion followed by quantities of linseed oil. (Batten 1925:60).
- ⁷⁰ Sargent –Florence ed.1928:27.
- ⁷¹ Sims 1934:26.
- ⁷² Armfield1930:42
- ⁷³ Sims 1934:26. Sims also recommend experimenting with ‘skimmed milk and Lepage’s fish glue [not located but likely to be isinglass?] as did ‘not dry so quickly as egg.’(Ibid:12).
- ⁷⁴ Weber 1923:40: Doerner 1949:63.
- ⁷⁵ The only references found are in relation to dead colouring in oil painting (Sims1934:13) and painting flesh in sunlight (Sims’ Studio Diary c.1915).
- ⁷⁶ Armfield1930:100.
- ⁷⁷ Batten 1925:64.
- ⁷⁸ Batten’s recipe included yolk of egg, spike oil, linseed oil and copal varnish. The resin was dissolved in tetrachlorethane and mixed with half its volume with raw lined oil. The solvent was left to evaporate. Yolk of egg and spike oil was then ground together until a mayonnaise consistency was reached and divided into four equal parts. Three parts ground in equal volume of linseed oil and one part with the copal. Finally, equal quantities of copal and egg are ground together. (Batten 1925:59-61): See also appendix 4.3.
- ⁷⁹ Colours made by Blockx and Lefranc were stocked by Lechertier Barbe, a company which was also a regular supplier to Society members, through London-based colourmen. Armfield1930:103.
- ⁸⁰ There are instances however where the artist has applied lead white in egg medium, so far with no ill effects. (See Appendix case studies 4.5 & 4.7).
- ⁸¹ Not often included in colourmen catalogues and the pigment is omitted from Carlyle 2001. One contemporary source however describes the pigment as a ‘very intense madder of a slightly more purple cast than Alizarin Crimson, covering better than most madders and not very gelatinous – can be used as an opaque colour and is valuable for this reason. It has a beautiful equivocal quality of hue.’ (Armfield 1930:98).
- ⁸² Many shades of vermilion were available to the artist throughout the 19th and early 20th centuries and were distinguished by various names either related to the place of origin or colour. According to Salter, Field had been responsible for introducing a particularly vivid variety which was known as extract of vermilion, and he noted that all extract of vermilion was now synonymous with scarlet vermilion (1869:157). Scott Taylor also stated that these two colours were identical (1885:106). For most of the 19th century Winsor & Newton, Rowney and Reeves listed Scarlet Vermilion and Extract of Vermilion simultaneously. Winsor & Newton listed both in the late 19th century as available in powder and oil. Scarlet vermilion was simply described by them as sulphide of mercury (1896). Sims specifically mentioned scarlet vermilion and its superiority in hue over traditional vermilion.
- ⁸³ Mineral Violet is not listed in Carlyle although Winsor & Newton produced a Permanent Violet or Permanent Mauve from 1892. Permanent Violet was identified in the c.1896 catalogue as phosphate of manganese introduced in 1890. Reeves listed the pigment as being synonymous with Permanent Violet and containing alizarin (Carlyle 2002: 503). Cobalt Violet is another plausible option for the hue. Reeves and Winsor and Newton began listing Cobalt Violet in their catalogues during the 1890s (Winsor and Newton c.1896 and Reeves c.1896) yet only two treatises, according to Carlyle (2002: 503) mention this pigment. (1) Vibert who referred to Cobalt Violet as a phosphate of cobalt and a silicate of cobalt is listed amongst his preferred violet colours (1892:171) (2) Arthur Church described the pigment as a cobalt arsenate derived from the mineral erythrite or made artificially and reported that it was stable in all vehicles. (1901:188 & 189): Winsor and Newton simply described this new pigment as ‘cobalt based’ and Reeves as an arsenate of cobalt (1898:14): Armfield (1930:98) described the pigment as a ‘lovely violet colour, redder ...and permanent, being the most intense pigment available but without the rawness of aniline dye based pigments or Rouge Phoenician. It may be used opaque or transparent.’ Violet is a late introduction to Britain compared to France, where a form of cobalt phosphate had been described as early as 1859 (Gettens 1966:109). Mauve was identified as part of this group but recorded as fugitive (Salter 1869:163, Seward 1889:66) Mauve was available in oil and powder form. Winsor and Newton (1896) stated that Mauve and Mauve number No. 2 were aniline lakes with No. 2 being the bluer variety. Mauve /violet shades are also commonly derived from a mix of blue and red, i.e. lakes, carmines and indigo. A more stable mix included rose madder, ultramarine or cobalt blue. For a more opaque mauve, vermilion and ultramarine were

recommended. Inorganic violet pigments of either type have not been found in paintings at Tate Britain painted in the 1870s-1890s, for any work dated before 1899 (pers. comm. Joyce Townsend 2011). Violet, Purple or Mauve in any form remain relatively rare in published technical studies of British paintings of the early 20th century.

⁸⁴ A contemporary advertisement described Spirit Fresco Colours as 'used by the late Lord Leighton, P.R.A. and other eminent Artists, for their decorative paintings at the Royal Exchange, etc. These Colours may be used either directly on the wall surface, or on a specially prepared canvas made by us for this purpose. With the assistance of Professor Church, M.A., F.R.S., Professor of Chemistry to the Royal Academy, we so perfected the preparation of the materials for this process of painting, that they undoubtedly far surpass any other means that can be used to obtain a thoroughly satisfactory and permanent decoration, capable of resisting the effects of atmosphere and climate. Messrs. Roberson & Co. have published an explanatory pamphlet on work by this process with prices of all materials, and will with pleasure forward a copy to any artist or others interested in decoration. The experience of several eminent artists who have used *Spirit Fresco* is given therein.' Roberson's also produced a range of paints called New Tempera Colours, which by their trade card description were likely to be a form of gouache. (See Roberson Catalogue: 1897-1901): Sims records 'Sketch in Spirit Fresco on tempera canvas for *Our Lady of Pity*, brilliant [jewel] like tones on plain enamel blue sky.' (Sims' Studio Diary (1909-1915) 31 December: 1914.

⁸⁵ Ibid: 1917: 92.

⁸⁶ Sims records for *Red Roses* 'Rowney Tempera on oil canvas rubbed in with medium and continued - egg tempera.' For *Girl Mocking Statue*, 'oil over Rowney Tempera.' (Sims Studio Diary 1895-1917)

⁸⁷ The colours included: Alizarin violet, Azo yellow, Aureolin, Burnt sienna, Burnt umber, Brown madder, Primrose (cadmium), Cadmium red, Cadmium Golden(blended cadmium orange), Cadmium yellow no.1(mid), Cadmium yellow no. 2 (deep), Chrome green, orange and yellow, Cobalt blue, Cerulean blue, Crimson alizarin, Emerald green (copper aceto-arsenite), Flake white, Foundation white (blend of Lead white and *blanc fixe*), French ultramarine, Indian red (red earth), Indigo (blend of Permanent blue, which is French ultramarine, Viridian and Terra alba the main constituent), Ivory black, Lemon yellow, Lamp black, Light cobalt green, Light red (iron oxide), Naples yellow no. 2(blend of *alba lith* (lithopone?), Cadmium red, Golden cadmium, Prussian blue, Permanent blue (ultramarine), Raw umber, Raw sienna, Rose d'ore (madder?), Rose madder (blend of madder and Alizarin), Scarlet lake(blend vermilion and crimson alizarin),Scarlet vermilion, Terra verte(blend terra verte, oxide of chromium anhydrous and viridian),Vandyke brown (blend of Burnt umber, Raw sienna, Ivory black), Venetian red(Red iron oxide). Vermilion, Viridian, Yellow ochre and Zinc white (blend of *alba litho*-(lithopone?) and Zinc oxide). (Pers.com. Tom Stadles, Technical Advisor for Daler Rowney 14.2. 2010).

⁸⁸ Armfield 1930:16.

⁸⁹ Armfield also mentions Dr Schoenfeld and Muzii colours as other alternatives. (Ibid:164) Dr Franz Schoenfeld artist colourmen est.1862 was based in Frankfort, Germany and produced *Lukes Tempera Colours*. *Muzzi Tempera Colours* were produced by Lefranc and Co. a leading Parisian company est. in 1773.They had premises in Gracechurch Street between 1906 -1910, moving to New Cavendish Street until 1913.

⁹⁰ Carlyle2001:329.

⁹¹ Sims Studio Diary (1895-1917):1913.

⁹² Spencer Stanhope records as many as seven or eight tints when painting flesh and five when painting all other forms. Sargent-Florence ed.1928:27

⁹³ Sims 1934:73.

⁹⁴ Ibid:28.

⁹⁵ Ibid:13.

⁹⁶ Armfield 1930:163.

⁹⁷ Perry1999:175-176:

⁹⁸ Sargent-Florence ed.1928:27-28.

⁹⁹ Sims1934:13 & 28.

¹⁰⁰ Yellow *imprimatura* layers are a feature of several of the works examined and are an unusual occurrence in paintings of this period, although Armfield recorded Southall working on bright yellow grounds from the late 1890s. (Armfield1930:123).

¹⁰¹ Ibid:27

¹⁰² Ibid.

¹⁰³ Sims' *Studio Diary*, 1905: January 12.

¹⁰⁴ Holmes 2005:113 & Alan Sims 1934:113: *Etaples* (1905) executed in tempera and oil is also recorded in Sims' *Studio Diary* (1895- 1917). It was exhibited five years later at the Leicester Galleries and sold for 40 guineas (minus 25% commission) to an unlisted client.

¹⁰⁵ Sargent-Florence ed.1928:10

¹⁰⁶ *Ibid.*

¹⁰⁷ *Ibid.*

¹⁰⁸ See Joseph Southall, M. Lanchester and Sargent Florence contributions to Fry's discussion in the Society papers (Sargent-Florence ed.1928:52-58). The responses were varied. Southall concluded that Fry was far too eager to attribute blended and fused edges of the early Italians to the introduction of oil rather than the application of minute faint stipple or lines in tempera washed over with thin films of body-colour. Lanchester discussed a medium other than oil which might form a bridge between the two for example a varnish medium or Le Beggue water wax medium (See also Eastlake 1960:63-42). He also claimed that the difference between the German and North Italian painting was not a difference in the medium used but in the manner of using it. Sergeant Florence maintained the fusion of tints had much to do with the type and quality of the ground layer and suggested a richer more mellow form based on gesso duro as it had slower absorption characteristics.

¹⁰⁹ Sims 1934:80 & Sims *Studio Diary* (1909-1915) 16 January 1909: Messina (c.1430-1479) was probably introduced to oil painting and Flemish pictorial techniques during the mid-15th-century. His practice of building form with colour rather than line and shade in both egg tempera and oil greatly influenced the development of Venetian painting. His earliest known works, *St. Jerome in His Study* (c. 1460; National Gallery, London), show the characteristic combination of Flemish technique and realism with typically Italian modeling and clarity of spatial arrangement. Other paintings at the National Gallery which Sims would have undoubtedly been familiar with, include *Salvator Mundi* (1465) and *Portrait of a Man* (c.1472). Both are bold and simple in execution, showing a thorough understanding of character and the human form. The vitality and meticulous realism of these panels established his reputation in Northern Italy and local painters enthusiastically adopted his oil technique and compositional style. Messina's mature work achieved a synthesis of clearly defined space, monumental, sculpture-like form, and luminous colour, which was one of the most decisive influences on the evolution of Venetian painting and clearly had an impact on Sims. Summarised from www.britannica.com/EBchecked/topic/28746/Antonello-da-Messina: Last accessed 29 June 2011.

¹¹⁰ *Ibid* & 3 February 1909.

¹¹¹ Details of Tudor Hart's recipe included dissolving hard copal resin in tetra-chloroethane and half its volume of raw linseed oil. This was then gently heated to drive-off all remaining solvent. Egg yolk, oil of lavender and water was then mixed together and divided into four equal parts. To three parts equal volumes of clarified linseed oil were combined. To the remaining solution equal quantities of copal and egg mixture was ground and then mixed with the pigments. (Batten 1925:59-60).

¹¹² Gulick 1859:228-248; Vibert 1892:143 -145; Batten ed.1925:61. (See also Eastlake 1847: Chapter V & VI).

¹¹³ Sims' *Studio Diary* 1913: February 14.

¹¹⁴ Batten ed.1925:73.

¹¹⁵ In one reference Sims mentions adding a 'drop of salad oil' (type not specified but likely to be olive oil) to his resin/egg mix to make it 'more elastic' (Sims' *Studio Diary* 16 January 1909)

¹¹⁶ As with any proprietary product the exact ingredients are unknown, but from company records dating from 1878, Roberson's Medium contained one part drying oil, and one part copal in two parts mastic to which lead driers and oil of spike were added. Reference to Cambridge Medium can be found in Sims 1934:81.

¹¹⁷ An example is *The Sands at Dymchurch* (1921). The painting was exhibited at the RA in 1922 and described as egg tempera.

¹¹⁸ Sims' *Studio Diary* 1915-1917:169: Sims also used varying combinations of paraffin wax and oil (linseed and poppy): mastic and egg; wax and copal; turpentine with a little paraffin wax was also used as a solid medium and although it dried mat, when varnished' no difference was seen between one painted throughout with linseed or poppy oil.' (Sims 1934:13, 29, 54, 81, 82).

¹¹⁹ Sims 1934:81.

¹²⁰ Roberson's trade catalogue 1907: Arthur Church and Lord Leighton advocated its use and other copal products for example *Church's Paraffin Copal Medium* produced by Roberson's. (Carlyle 2002:128 & 129).

¹²¹ Church 1901:121.

¹²² Sargent Florence ed.1936:73: Maxwell Armfield records using a similar wax varnish known as *Ceronis*, made by Lefranc which according to the author was 'akin to boot polish' gave a 'pleasant surface' and 'liked by the chemists.' He recommended however that care should be taken not to apply it too thickly and wait until the surface was really hard (typically one year) as it caused the colours to 'bloom and even come off through the action of the petroleum in which the wax [was] dissolved.' Armfield 1930:54.

¹²³ Turpentine with a little paraffin wax was also used as a solid medium and although it dried matte when varnished, no difference was seen between one painted throughout with linseed or poppy oil. (Sims:1934:29).

¹²⁴ Sims1934:29.

¹²⁵ Sims also observed during the course of his numerous experiments that he had 'never had an accident of cracking or changing colour.' (Ibid:40) This suggests that although innovative, the techniques he adopted were based on relatively sound principles using quality materials.

¹²⁶ Ibid:113.

¹²⁷ Armfield1930:24.

¹²⁸ Mayer1969:246. (See also Doerner 1934).

Chapter five

Conclusions

The principal aim of this research was to provide the first detailed account of Charles Sims' materials and techniques in relation to egg tempera and works of art on paper, and contribute to the paucity of knowledge of early 20th century artistic practice in Britain. This has been primarily achieved through the examination of seventy-one individual items selected from the Sims' archive and collections within the United Kingdom and Australia, using a combination of technical examination and scientific methods of analysis.¹

The context in which Sims is placed amongst his better known peers was achieved through reviewing a broad number of contemporary and current sources which also included colourmen catalogues, artist manuals and compendiums and relevant case studies of other paintings from this period.² Technical examination, which focussed on the pigments and the surface characteristics of his papers, included UV fluorescence and UV reflectance photography, IR reflectography, X-ray and IRFC photography. The findings were then compared with analytical results from polarizing and fluorescent light microscopy, SEM/EDS, FTIR and GCMS media analysis. Conclusions were then drawn supported by archive evidence and research into early 20th century artists' materials.

In the main the results support and clarify Sims' own notebook and diary entries. They also add substantially to the body of knowledge currently available, which until recent times has been based almost exclusively on his 1934 publication, *Picture Making*, by his son Alan Sims, in which many of Charles Sims' writings were reproduced. The research also corroborates claims by others of Sims unique contribution to the revival of egg tempera techniques as a form of modern expression and provides new knowledge of his procedures.

5.1: Overview

Douglas Cooper in an article in the *Burlington Magazine* in 1944 described Sims as a 'butterfly or bright bird ever on the flit, transferring his ...deft ...clever ...impressions to canvas.'³ He was referring to the artists' refusal to adopt a single style or affiliate to any particular artistic movement.⁴ This eclecticism that characterised much of Sims' career and earned him praise during his lifetime, does not however, sit comfortably in later accounts in which successful artistic development was judged in terms of a continual linear progress of advancement - for this reason his work was largely ignored.⁵ Despite his mercurial tendencies, which without hesitation make classification of his work, materials and techniques difficult, a number of recurring patterns do emerge which can be summarised under the following sub-headings.

5.2: Early work in oils

Sims' early approach (1896 -1905) was characterised by careful preparation which involved drawing exhaustively from photographs or the life-model in red chalk or

charcoal and then making lively studies in oil and watercolour before setting to work at the easel. The outlines of the composition were first brushed in with thin, dark oil paint on the white canvas ground: the forms were then laid in with neutral colour before the virtuoso flesh painting, which so vividly exemplified many of his paintings, began. His palette was bright and opaque, reflecting French Impressionist influences, into which plenty of Roberson's Medium was added to give crisp definition to his *tachist* brush strokes.

What emerged from the period that followed (1906-1910) was a series of large complex decorative canvases centred on themes of the *processional* where a predominantly grey or monochrome palette enlivened by dramatic impressionistic brush strokes and dabs of pure colour gave focus and enhanced the shimmering and evanescent quality of his pictures. The suggestive power of the unfinished, which he began to explore in the late 1890s in accordance with certain Symbolist principles are also characteristics of this period.⁶ Paintings, including *An Island Festival* and *The Fountain* were worked on more experimentally and their designs evolved rather than the result of carefully planning. This led to numerous corrections and the application of quantities of over-paint. It is perhaps at this period that he learnt the benefits of glazing and in particular dragging and scumbling edges to soften forms, a technique he was to use with skill in his later watercolour and tempera works.

Sims' chosen support was a commercial glue sized, tabby weave, linen canvas typically coated with a chalk and zinc white ground although on occasions an oil-lead white primer was also applied, possibly by the artist himself. In the case of *An Island Festival* a thin red/brown *imprimitura* layer was added, extending only as far as middle distance leaving the white ground in the sky to reflect maximum light.

His palette, to this date was composed of a conventional range of tube colours including viridian, emerald green, French ultramarine, bone black, cadmium yellow, chrome yellow, vermillion, rose madder, small quantities of iron oxide (Indian or Venetian red) and a range of earths colours, which by their fine homogeneous appearance suggest artificial Mars pigments.⁷ Copious amounts of lead white, and to a lesser extent zinc oxide, was mixed with his paints to increase luminosity, and despite the relatively large range of colours employed in one painting, the overall hue was one of monochrome with a few, well selected, local accents of colour. Poppy oil was preferred on the understanding that it discoloured less than linseed oil,⁸ and his main diluent was turpentine which he liberally used to purposely keep his colours thin.⁹ Varnishes were applied relatively sparingly using traditional commercial preparations such as mastic or Spirit copal available from Roberson's.

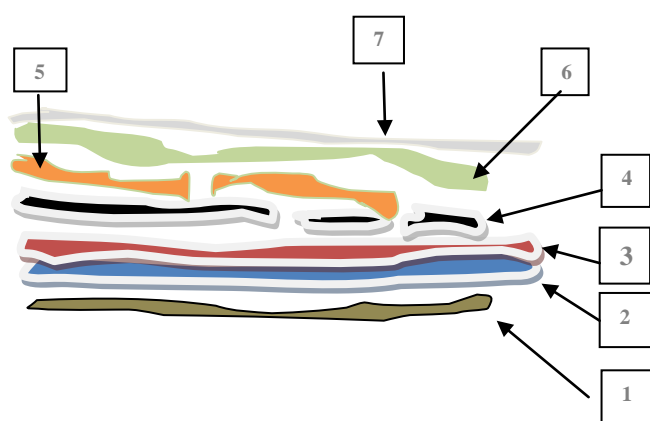


Fig. 1: A schematic representation of a Sims' oil paintings c.1910, derived from typical features of the works examined.

Key

- 1: Glue size layer
- 2: Commercial chalk, zinc and glue primer
- 3: Commercial oil lead-white primer
- 4: Dead colouring (dark paint –very thinly applied-tube colours, diluted with turpentine)
- 5: Accents of local colour (thinly applied tube colours, diluted with turpentine)
- 6: Scumbles, glazes, impasto work (scumbles in copal medium, Glazes in poppy oil)
- 7: Layer of varnish (copal or mastic thinly applied)

5.3: Drawing

As a draughtsman Sims clearly possessed considerable talent. As a technician he was both traditional and eclectic, distinguished rather by the brilliance and audacity with which he used methods already perfected, than by innovation. Influenced by the Slade's approaches to drawing, in particular Augustus John and William Orpen, he developed from his academic roots of stippling and stumping, a more spontaneous style based on line and simple shading where the three dimensionality and corporeous mass of the figure, described by Fothergill as 'Ideas of touch,' was explored. 'Sight sizing' was likely adopted over other mechanical processes as an accurate means of measuring and scaling up figures, and he also made clear distinctions between the roles certain media played in recording and composing new works. The most notable qualities however, were the range of styles employed and the careful relationship each sheet of paper and media had with its chosen subject. Sims early drawings were often composed in indelible Indian ink applied with a fountain pen which provided a continuous delivery of ink to the nib. His preferred support for this type of work was Bristol board or some other calendared paper which allowed him to create very distinct, direct, vigorous strokes reminiscent of Walter Sickert's works and a number of illustrators of the period including Charles Keene. There occurred during the late 1890s a sharp increase in draughtsmanship skills most likely as a direct influence of studying at the Academy Julian and practicing memory drawing in the streets of Paris. For landscape, bathers and pastoral work, brown ink and graphite became his dominant medium applied to an ever increasing range of papers.

For figure studies he used graphite as well as fabricated chalks, Conté crayons, charcoal (possibly compressed due to its density) and unusually, black lithographic crayons which were available from Roberson's and George Rowney in different degrees of hardness. The crayons' resistance to rubbing and ease of removal with a pen knife offered considerable advantages for Sims and was likely to have been used for larger scale works, none of which exist in the archive.¹⁰

Friable media, such as chalk and charcoal, was often fixed, possibly with a preparatory product based on an organic resin in a fast evaporating solvent such as shellac in pure grain alcohol. This, along with many of his materials, was purchased from his local supplier Charles West of Finchley, who was agent for Roberson and Madderton, a company founded by A.P. Laurie whose Cambridge colours were reputed to have been made to 'medieval recipes.'¹¹

5. 4: Watercolour

Harold Speed, who had watched Sims work on many occasions, concluded that when he 'took-up watercolour medium,' he had 'found himself technically.'¹²

Sims developed no particular theories nor was he the inventor of any specific process of his own, yet he was experimental in that he regularly combined a wide range of existing techniques in one composition. For this he was likened to Turner an artist whom he greatly admired and studied with close attention.¹³ Speed describes one of the methods Sims adopted which bears resemblance to Turners later watercolour techniques:

In water-colour [Sims] did a number of beautiful drawings on very thin O.W paper which he kept damp all over by placing on a sheet of celluloid. Using colours in rather a dry manner on this, they would flood together in a' beautifully fused manner, sharp washes being painted when the whole had dried. He was also fond of heightening the effect of such water-colours with crisp touches of pastel here and there.¹⁴

Other variations to this method included sponging and scrapping out, ‘wet in wet,’ ‘glazing’ and Sims signature technique of scumbling and dragging which he first used when working in oil.

A series of mixed media experiments shortly followed where transparent washes were combined with body-colour- uncommonly applied with course hogshair brushes- over which an isolating layer of parchment size and varnish was added. This technique allowed for re-working on the surface with oil, a method inspired by Eastlake’s *Materials for a History of oil Painting*, a copy of which he borrowed from Oliver Hall in January 1905.¹⁵ According to Sims, in the same notebook entry, ‘Gainsborough used this method and Williamson also.’¹⁶ This is the first recorded reference alluding to the combination of aqueous and oleoresinous media in one artwork and perhaps the basis for all future technical developments.

5.4.1: Watercolour pigments

Technical examination revealed interesting results in regards to the range of watercolour pigments used which only in part correlate with the artists’ own observations.

Echoing the advice of many traditional watercolour manuals of the period Sims underlined the importance of a restricted palette. Whilst his preferred formula (c.1905) of lemon [barium or strontium yellow], cobalt [blue], violet, green [viridian?], sienna, black and vermilion were identified in a few early case studies, it was more common to find quantities of chrome and cadmium yellow, yellow ochre, Prussian blue, French ultramarine, chromium oxide green, rose madder, zinc and lead white and later in the 1920s cadmium red.¹⁷ Although this result contradicts Sims early accounts it is inevitable that he would adjust his palette in response to new

stimuli and changes in plastic concerns and the persuasive claims and advertisements of early 20th century pigment manufactures. Having said this, it is clear that on the whole Sims chose largely stable colours avoiding many of the new pigments which were flooding the market at this period based on synthetic organic compounds.

5.5: Paper

A representative selection of paper supports from the archive were identified for more detailed examination involving transmitted light to record, watermarks and countermarks and raking light and photomicrography to survey the texture and capture the surface characteristics of each support. The style or type of paper (laid or wove, machine, mould-made or hand-made) was noted and all watermarks and countermarks recorded. Although it is acknowledged that describing the tones of paper is subjective due to age related discolouration, an attempt was made to accurately assess this, since the colour was likely to have been an important consideration for Sims. For consistency colour descriptions were confined to those listed in suppliers' catalogues, for example white, ivory, cream, buff, dark buff, pale grey and drabs which describe a range of brown, grey, green and blue papers.

5.5.1: Drawing papers

The survey revealed that before 1900, hot-pressed or calendared white papers, commonly Bristol or London board were Sims' preferred choice.

Life studies in fabricated chalk and charcoal dating from 1900 to 1915 were largely drawn on a relatively small range of good-quality hand-made papers which included Whatman Turkey Mill, Madderton's Chalk and Ingres laid, a support also commonly used at the Slade.¹⁸

There were a number of North's OW and Canson & Montgolfier's mould-made, papers from the mill in France,¹⁹ but based on the large quantities that exist in the archive, Sims' most popular choice was J. Green and Sons hand-made wove produced at Hayle Mill in Kent. The artists' preference for ivory and buff coloured hot-pressed, light weight papers typically from this range is unusual and can be found in a number of charcoal portrait studies drawn from life and numerous graphite *Spiritual* studies from 1925 onwards. Similar types of paper were also found in many of his sketchbooks.²⁰

5.5.2: Watercolour papers

For his watercolour studies again a relatively wide range of supports were revealed including white Whatman watercolour boards and Royal Watercolour Society approved or specially commissioned papers. Again most were good-quality wove, 'not' surface papers made from cotton or linen rags and tub-sized with gelatine which makes the paper durable and able to withstand rigorous working.²¹

A visual assessment of the paper used for later works once again showed a preference for ivory or buff coloured North's OW paper, a paper, despite its thinness, that could withstand a range of techniques involving soaking, scumbling, scratching and sponging-out.

Towards the end of his career, post 1920, there appears a lack of consistency in the papers selected and an increase in the use of non- traditional artist supports such as commercial Bond writing papers from America and very thin machine-made, super calendared papers, with distinct Dandyroll counter marks, attached to inexpensive wood-pulp backing boards.

In addition to the papers surveyed, Sims also mentions in his dairies having used cartridge papers and Japanese vellum papers which were highly unusual for the period particularly for drawing or watercolour painting.²²

5. 6: Egg tempera

For Sims tempera had many advantages, for practical reasons there was no waiting as it dried quickly and passages could be laid in briskly and thinly or as a solid monochrome which then could be flushed over with washes of transparent or semi opaque colour. For broken surfaces and a painting that resembled a coloured drawing or fresco, the tempera could be applied like pastel, scrubbing it on with a stiff brush and reducing the flatness of a wash by rubbing with a cloth when dry. Lights could be scraped out with a knife and transparent jewel like colours applied as a glaze or scumble which was made from a concoction of wax, resin, oil and occasionally whole egg. In contrast, thickly applied tempera produced a smooth eggshell surface of great solidity and beauty which continued to improve on ageing.

Tempera could also be applied to any surface, paper, canvas or board: with or without a ground: under or over a number of other traditional media. Mistakes could be readily removed by washing off with soapy water which often left a shadowy surface which was capable of ‘yielding a piece of a delightful suggestion, [often] leaving an agreeable quality that could then be used.’²³ Fine drawing, elaborate detail, delicate tints and light effects could also be achieved with ease and apart from the occasional problems with mould it was also relatively free from the ageing problems associated with oil particularly in its ability in retain the freshness and clarity of colour over time. This was an extremely important factor for Sims’ whose overriding impulse was to increase the permanency of his work. ‘ Unlike most of his contemporaries,’ Alan Sims records, ‘Charles Sims felt that a picture worth painting was worth painting for

all time, on the reasonable assumption that what turns a living master into an old master is the survival value of his paint.²⁴

As discussed the artist's first experiments with this long forgotten medium occurred in 1905, a pivotal date in that it also marks the occasion of him discussing the possibilities, with his friend Oliver Hall, of Eastlake's combined watercolour and oil method. From then onward the development of this practice can be traced continuously through his studio journals which record, with frank detail, the patient elimination of errors and the methods he took to overcome the many difficulties.²⁵

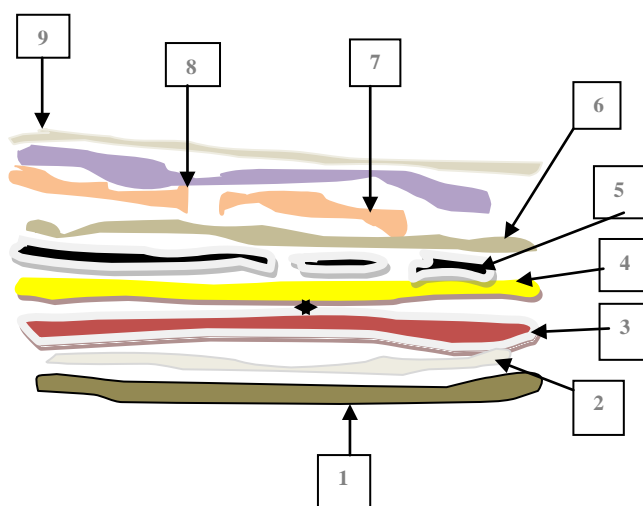


Fig. 2: A schematic representation of a Sims egg tempera painting c.1915, derived from typical features of the works examined.

Key

Commercial oil primed canvas reversed and placed on the underside of the stretcher

1: Glue size layer

2: Priming layer one

3: Priming layer two possibly with additional layer of zinc oxide in egg medium

4: *Imprimatura* often bright yellow in egg medium or egg wash to fix under-drawing)

5: Layer of thinly applied egg tempera is laid down forming the majority of the composition

6: Thin layer of copal resin

7: Scumbles, glazes, impasto work (scumbles in wax and copal medium: Glazes in turpentine and poppy oil)

8: Retouchings in either egg medium or oil

9: Coating or varnish (wax in turpentine or copal or mastic thinly applied either overall or locally. A thin veil of zinc oxide and copal or egg and zinc oxide may also be occasionally applied under or over the coating

5.7: Sims' contributions to British art

This thesis although focused on Sims methods and materials also serves to compliment the recent work of Cecilia's Holmes which re-investigated a painter marginalised since his dramatic death, but high-profile and popular during his lifetime. In a *Bright Memory* she concluded that whilst his work was arguably eccentric in its breadth, his oeuvre 'exhibited characteristics that might be expected from a British painter of this period and that many aspects compared more than favourably to the work of some of his better-known counter-parts.'²⁶ This is also true of his techniques which rival in their skill to many of his contemporaries including William Orpen, John Singer Sargent, Wilson Steer and Augustus John, all of whom have retained their reputations.

Sims left behind enormous amounts of material that amplify our understanding of the techniques of the period, including notes explaining his own experimental techniques and detailed descriptions of the methods used to construct individual paintings. These sources, largely located in the Northumbria archive, have allowed the author to construct a detailed technical history and insight into the materials used by him and many other painters during this important, but much neglected era, in British art history.

Undoubtedly, one of Sims' most significant contributions to British art was the development of his mixed medium method based on the 15th century Venetian or Northern European techniques which combined oil and egg tempera and other more innovative materials such as wax and copal resin in a variety of complex layers.

Although Sims claimed that the 'only tempera painting he knew anything about was his own'²⁷ it is evident from an early stage in his career, that he had a deep abiding interest in the canons of Italian art which gave rise to some rather remarkable

paintings. Sims was drawn towards the 'Primitives' not merely by the tide of the times and current scholarship but by inclination, passion and a natural affinity for technique.

Also of concern for Sims was the permanence of his canvases. Studying the techniques of previous centuries led to the development of sound working methods which embraced both new materials and allegedly the rediscovered 'secrets' of the past.

Technically, much of the appeal of Sims' work arises from his drawing skills and the use of white mixed or applied almost as a glaze, which produced a unifying mellow opalescence. Sims' ability to work transparent oil over tempera, as in the paintings of Bellini and early works of Titian, produced gem-like colours whose qualities, precision and limpidity rivaled some of the best paintings of the period.

The artists' overt visual references to the *Quattrocento*, which began in earnest around 1910, mirrored that of many of his contemporaries and arguably informed some of his best work. But as we have seen in earlier chapters this was not his only driving force. His mantra 'only be everyone by turns; do not be enslaved by one man if you can help it' clearly reflects a wider interests in other artists' styles.²⁸ In the opening chapter of *Picture Making*, written for his students, he provides similar recommendations alongside valuable technical advice which in itself shows an openness and willingness to share experiences. The 'primary duty' of *Picture Making*, according to his son, was to map the 'source of his personal contribution to art',²⁹ But the book is much more than that in that it presents, in addition to his individual notes on the making of his own paintings- unprecedented in its format to any other manual this author has encountered, a personal narrative on art between the wars and illustrates the extraordinary strength of his pictorial memory.

Although blighted by mental health problems towards the end of his life and occasionally difficult when dealing with authority, Charles Sims was well regarded by his peers and respected as a generous and gifted teacher whose ‘stimulating criticism, made him a master of surpassing value.’³⁰ It is therefore not unreasonable to suggest that his influence and technical legacy lived on through his students.³¹ There is also evidence that he informed the working practices of other more established Academicians for example Frank Bramly (1857-1915), Harold Speed and the later works of John William Waterhouse (1849-1917).³²

Unfortunately, Sims never lived to see the modern development of egg tempera medium and the fruition of his work. In the years that followed his death more artists began to apply tempera to modern themes and throughout the late 1930s and 1940s the Royal Academy increased its support for tempera artists by first incorporating their works into the watercolour section and eventually giving tempera paintings a room of their own. In 1930 a significant exhibition was held at the Whitechapel Gallery in which over a hundred and twenty works were displayed comprising of a mixture of tempera revivalists and contemporary artists. Advertised as *An Exhibition of Modern English Tempera Paintings*, it included the works of Harry Morley (1881-1943) and the abstract panels of Edward Wadsworth (1889-1949).³³

In 1938 a similar exhibition was held in Birmingham. This time greater emphasis was placed on younger artists who were deviating from the traditional techniques in favour of modern influences from Europe. Surreal and abstract works by Augustus Lunn (1905- 1986) and John Armstrong (1893 -1973) were in stark contrast to the medieval themes of the early revivalists.

As British artists recreated the medium for the 20th century, American painters became interested and it is through the works of Andrew Wyeth (1917-2009) Thomas

Hart Benton (1889 -1975) and the final and most accessible translation of *Cennini* by Daniel Thompson, that a whole new generation of painters became involved.³⁴ From the evidence provided in this thesis, it is clear that Sims was a significant bridge between the traditional revivalists and the later works of younger painters, underscoring Harold Speed's observation that Sims was indeed the 'first painter in Britain to find use for egg tempera as a modern means of expression.'

5.8: Further work

This is the first study to examine Sims' use of materials and techniques in detail, yet there is scope for more research to be carried out into this subject, utilising the rich contents of the Sims archive to further knowledge of the artist's techniques, and to serve as a resource with which to shed light on early 20th century artistic practice. Only a relatively small sample of Sims' work has been examined and analysed in detail due to the lengthy processes involved, so it is possible that important elements of his practice are not represented in these findings. It would be of particular relevance to continue media analysis on the remaining archive items, especially early examples which indicate egg tempera may have been used. This would validate [or challenge] dates when Sims first began his experiments and reinforce the notion that he was indeed one of the earliest exponents of egg tempera in this form.

Preliminary investigations and examinations of other Royal Academicians, Slade and symbolist painters of the period such as Walter Crane, (1845-1915) Albert Rutherston (1881-1953) Philip Connard (1875-1958) and Frederick Cayley Robinson (1862-1927) suggest that they too experimented with other forms of media including starch,

glue and oil protein emulsions, yet very little work has been conducted on their techniques and on how they relate to the wider working practices of the period.

Egg tempera on paper, which can resemble acrylic, gouache and in some cases lean oil paint, has also significant research potential. Instruction in artist manuals and the proliferation of commercial tempera preparatory products in the first quarter of the 20th century suggest its appearance in works of art is more widespread than currently assumed.

Further study using various light sources of painted-out watercolour pigments could be developed and used as a significant non-destructive tool to aid more accurate identification. The tables constructed during the course of this research have been an invaluable asset in the examination of the technical studies, which by their very nature are difficult to sample. Observations on the whole correlate well with results obtained through instrumental analysis therefore the scope could be extended to include other mediums such as egg tempera; distemper and mixtures of pigments in an attempt at understanding the quenching effects one pigment may have upon another.

Lastly, works by followers or pupils of Sims could be examined and compared with results arrived at through the course of this research. This in turn would underline the extent of Sims' broader influences on early 20th century practice and provide a context to many other artists who emerged from the Royal Academy during this period.

Artists of particular note in this respect include Agnes Tatham (1893-1972), Doris (1898-1991) and Anna (1901-1976) Zinkeisen and Glyn Philpot (1884-1937).³⁵ (See Fig. 6).

Also worthy of consideration is John Steuart Curry (1897- 1946) and Reginald Marsh (1898-1954)³⁶ who stand out amongst early exponents of the American tempera movement who absorbed lessons from Europe particularly from Max Doerner and Jacques Maroger³⁷ – authors who reflected strongly Sims’ own experiments in oil and egg.



Fig. 3: Top: Doris Zinkeisen R.A *Sylphids* (c.1920), private collection.

Left: Agnes Tatham R.A, *The Unknown God* (date unknown), tempera on canvas? Private collection.



Fig. 4: John Steuart Curry: *The Line Storm* (1934) Egg tempera and oil on canvas, 763 x 1219 mm, Babcock Galleries, New York©

¹ The study included thirty monochrome drawings, fifteen watercolours or egg temperas on paper, eight oil studies, ten sketchbooks and eight paintings from National and international collections dating from 1907 to 1928.

² Technical examination was also conducted by the author on J. D. Batten's *Snowdrop and the Seven Little Men* (1897), GNSW and Joseph Southall, *Belgium Supported By Hope* (1918), Tate Britain.

³ Cooper 1944:69.

⁴ Less flattering opinions of Sims' career is described by David Peters Corbett in the *Modernity of English Art*. (Corbett 1997:208).

⁵ Holmes 2005:277.

⁶ Symbolists advocated that not all forms should be rendered minutely or be a faithful representation of the outside world.

⁷ According to Gettens *et al.* Mars colours were introduced in the mid 19th century as substitute ochre but they possess no advantage over natural iron oxides yellows and reds. They were sometimes sold as natural iron oxides. (Gettens 1966:129).

⁸ Poppy oil appears to be the first choice of many painters of the period promulgated by the work of Arthur Church, Arthur P. Laurie, J.G. Vibert and H.C. Standage

⁹ Sims was non-specific in his diaries as to which form of turpentine he used. Venice was the most likely but Strasburg was preferred by some on account of its better colour and odor and that it was thought to have been used in the 16th century. Both however were regarded as suitable painting mediums as they enter into stable emulsions with oils and resins resisting yellowing with age. They also imparted flexibility to the paint film -an improvement on most resins. (Mayer 1951:153).

¹⁰ The largest drawing in the archive measures 840 x 560mm and is a mounted fresco design for the Royal Exchange, c.1911 which was rejected. GB3025-1-4-30.

¹¹ National Portrait Gallery online *Directory of Artist' Suppliers*.

¹² Speed 1928/9:53.

¹³ Ibid:52.

¹⁴ Ibid.

¹⁵ Sims *Reporters Notebook*, 17January:1905.

¹⁶ Ibid.

¹⁷ Other pigments inferred included Antwerp Blue, Indian yellow, Prussian green and an unknown purple lake. (See also Appendix 3).

¹⁸ Several of Augustus John's and William Orpen's drawings belonging to the Slade School of Fine Art, University College London, were examined during the course of this research. Most, with the exception of two, were produced on laid, 'not surfaced hand-made ivory or buff coloured papers with chain lines 30mm apart. This description correlates with the Ingres papers Sims used. The works examined included Augustus John's *Study for Moses and the Brazen Serpent* (c.1898) iron gall ink applied with a nib and transparent watercolour, *Study of Female Nude for Moses and the Brazen Serpent* (c.1898) black fabricated chalk, *Portrait of Ida Nettleship* (c.1898-1900) graphite, *Study for Male Figure* (c.1897) black fabricated chalk: William Orpen's *A Study of a Male Nude Standing with Arms Raised* (c.1897-9) black fabricated chalk over grey washed paper, *Three Studies* (c.1897-9) red Conté chalk. Drawings examined in July 2005.

¹⁹ Sims recommended using a buff Canson paper for drawing out of doors, as 'white paper tires the eyes.' (Sims1934: 25).

²⁰ See Appendix 6.

²¹ White or ivory papers were most often chosen when Sims worked in a more traditional transparent way particularly when recording the landscape. This maximised the light reflecting qualities and luminosity of the paint.

²² See Appendix 3 for more discussion on Japanese papers.

²³ Sims 1934:28.

²⁴ Ibid:113.

²⁵ For example the mediums lack of body, excessive transparency and quick drying nature.

²⁶ Holmes 2005:286.

²⁷ Sims 1934:40.

²⁸ Ibid:11

²⁹ Sims1934:87.

³⁰ Ibid:281 & Cowdell1980:54: *The Times*, 'Letter to the Editor from the RA Students,' April19:1928, published April 25:1928:12.

³¹ There are several recorded instances where Sims worked alongside his students on certain projects including wall paintings and panels for the *Seven Seas* series for the British Pavilion at the Brazilian Centenary Exhibition in Rio de Janeiro 1923. Sims was allotted only six weeks to complete the commission and as a result recruited several R.A students to help him finish. The panels were also exhibited in Academy Winter Exhibition of Decorative Art 1923 and the Gallery of the Royal Society of Painters in Watercolours in 1923.

³² Peter Trippi (2000) & Holmes 2005:281).

³³ Sprague2005:29 &30.

³⁴ Ibid: 31 &32: Sims visited America many times during the 1920s and exhibited many of his tempera paintings at the Knoedler Gallery in New York. It is suggested that this too contributed to the wider dissemination and technical possibilities of egg tempera.

³⁵ Artists identified by Cecilia Holmes as followers and potential for further art historical. Holmes: 2005:280-281.

³⁶ Mayer2002:21.

³⁷ Jaques Maroger (1884-1962), painter and the technical director of the Louvre Museum's laboratory in Paris. Developed in the Maroger medium which he claimed replicated the secret formula of the Old Masters. It was designed to increase the transparency of oil colours and facilitate overlays of thicker light impastos over previous layers without collapsing. It also allowed paint to hold brush strokes better and claimed to minimise the oxidation rate of colours allowing the paint to cure from the inside without cracking. The major drawback of the medium was its toxicity as it contained 'Black Oil, linseed oil saturated with litharge more commonly known as white lead which acted as a drying agent, accelerating the polymerization of the oil film. Maroger's recipe is in fact nothing more than a renamed version of a *megilp*, a thixotropic gel resulting from the equal combination of mastic varnish and black oil. *Megilps* have been in use for centuries, and versions were readily available from many artists' colourmen during the time of Maroger's research. Despite associated problems, see Mayer (2002:30) on the detrimental effects on John Steuart Curry's work who was an avid user, Maroger's medium enjoyed relatively widespread use largely through the promotion of local suppliers and his influential book *The*

Secret Formulas and Techniques of the Masters published in 1948. Franklin Redelius, one of Maroger's protégés from the Baltimore Realists group, later builds upon and revises Jacques Maroger's research in *The Master Keys: A Painter's Treatise On The Pictorial Technique Of Oil Painting*, 2009. (See also Vytlačil:1935).

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Glossary of terms

Anthraquinones: In 1868 Graebe and Lieberman synthesised 1,2-dihydroxyanthraquinone, which was the first natural dyestuff to be made synthetically. From this discovery the alizarin red group (carmine, scarlet, and crimson) was developed in the 1860s, more permanent than madder. In 1893 iron and copper salts were added to anthraquinone to give rise to greens oranges and yellows, they were often very fugitive when exposed to light and moisture

Azo: In 1856 William Henry Perkins' serendipitous synthesis of Mauveine led to the development of numerous synthetic organic dyes for lake making. In 1858 Johann Peter Griess discovered the way to form a diazonium salt from the amine and in 1870 August Kekulé was the first to investigate the reactions between diazonium salts and coupling agents that gave rise to azo colorants. Further development involved extracting insoluble salts from azo dyes which led to a wide range of artists' pigments including tartrazine yellow (still used today) patented in 1884, and beta naphthol azo introduced 1895-1911 and also still in production, Hansa yellow was introduced in 1909 and diarylides in 1911. Until the First World War most were produced in Germany, after which further research and production took place in the USA.

Buon fresco: (Italian for true fresco) is a fresco painting technique in which pigments are mixed with water and applied to wet lime mortar or plaster. More durable than fresco *secco* which typically involved applying paint on top of dry plaster.

Camel: Despite its name a camel hair brush has always been composed of hairs derived from the tail of a squirrel, but never from a camel. The brushes were characterised by their softness and floppiness and are distinctly cheaper to purchase than sable brushes.

Casein: Also known as *causeum*, *chesse* and *lime* or *curd glue*, it is a nitrogenous compound prepared from soured milk. Complex recipes in manuals normally contain caustic potash, ammonia, castor oil and other ingredients. Introduced commercially in the mid 19th century, it varies considerably in quality, and dries to a hard brittle film which has a tendency both to discolour and to crack with age

Cartoon: The term is derived from the Italian word *cartone* meaning the paper on which a drawing is done. Typically it is a full scale detailed drawing for a painting. The design is usually transferred either by squaring or pouncing. Occasionally to protect the original design so it may be referred to during the process of painting, a *spolvero* (fine dust) or secondary cartoon is used. This is an exact tracing onto transparent or thin paper of the original cartoon which is then pricked for pouncing. The design is transferred by dusting the support with fine pigment, usually umber, which penetrates through the holes to the underlying painting support. Cartoons are usually rendered in a simple linear manner onto a durable robust paper.

Cliche verre: Essentially a hand drawn negative, production involves coating a sheet of glass with an opaque white paint. Lines are drawn in this ground, showing black against white. A sheet of photographic paper is then exposed through the glass and in the developed print the drawing appears as a black line. Varying the thickness of paint allows varying amounts of the light to shine through, to give a range of tones. It could be argued that there is very little advantage in this technique over drawing an image on paper and then photographing it in a traditional way.

Copal: A general term given to a large variety of hard resins. They are obtained as fossil resins and are also taken on occasion from living trees. Fossils are usually found 2 to 3 feet underground or in riverbeds, it is harder, more valuable and the most widely used of all the natural resins. Copals vary in their solubility, degrees of hardness and origin, and in a varnish film their solubility significantly decreases with age. The hardest forms are from Zanzibar; (Sierra Leone) Kauri copal is of medium hardness and Manila copal is a soft resin. Congo

copal was likely to have been the chief resin used in commercial varnish and preparatory products such as Roberson's medium, at this period.

Croquis: A preliminary drawing designed to rapidly record concepts or ephemeral effects. Usually involving broad energetic lines and strokes and often roughly and rapidly executed whilst purposefully omitting some of the detail. Sketches are often produced for the sole purpose of planning compositions and colour schemes and are executed in a variety of graphic media including pen, graphite or chalk. The term *croquis* is little used in English except in academies and art schools where the term also served to designate a sketching class without instruction. French terms were used interchangeably with English at this period, particularly by those who had studied in Paris.

Dead colouring: The first broad application of paint onto a canvas, which generally lacks the intensity of colour, textural qualities and craftsmanship of the upper layers. Historically it was applied in a greyish brown monochrome tone. In Sims' era, it was an outmoded term replaced more commonly by 'under-paint' or 'first coat'.

Design: Design is the selection and arrangement of the formal elements in a work of art; the expression of the artist's conception in terms of a composition of these elements. Factors such as the direction, size and shape of lines, angles and forms, spatial relationships, symmetry or asymmetry, rhythm and dynamics are all elements of design. Among the features of the painting that are not specifically design elements are those of colour, texture, the artist's handling of his materials, subject matter and emotional content

Dragging stroke or scruffing: A technique of stroking colour lightly over a rough surface so that it covers the high relief spots yet leaves the depressions untouched, thus creating a broken or irregular surface with the under-colour occasionally showing through. Also see **dry brush painting** for works on paper

Dry paint over dry paint: In general a much purer colour effect or hue is achieved by passing one pure watercolour tint over another, than by applying them mixed together, this holds force more in watercolours painting than in oil. Generally earth and mineral based pigments do not bear friction well so they must be applied last.

Dry brush painting: The technique of creating a broken or mottled effect with water based paint or ink. It involves holding the brush at an angle so that its side lies almost flat against the paper or by drawing the media rapidly over the surface to reveal traces of the paper or under-painting

Fibrillation: This is the break-up of the paper fibres during beating, which increases the hydration or water take-up of the paper pulp. This leads to greater absorbency of aqueous paint which can subtly effect the saturation and luminosity of the watercolour's surface.

Fitch: A chisel brush made from **camel** (squirrel) or fitch (polecat) hair which has a ferrule that tapers towards the handle. The hairs flare out slightly giving a flat shape which lends itself perfectly to **dry brush** methods although originally designed for decorative and sign writing work.

Fresco secco: See *Buon fresco*.

Gelled mediums: Were the most widely recommended in the 19th century. They were formed of drying oil and varnish and some types were known also as megilp or gumption, or were given the name of a well-known artist, e.g. Etty's Mixture. Thixotropic mediums enhance the working qualities of the paint allowing it to move freely under pressure of the brush, but when the brush was lifted the paint remained relatively solid without flowing. Gelled mediums also imparted transparency so were widely used in glazes and scumbles as well as being mixed with prepared oil paints to enhance their spreading quality (brushability). The most common recipe for megilp is mastic spirit varnish and leaded drying oil mixed in similar proportions. Sims used copal and oil which created a gelled medium but not a megilp. As early as 1826 chemists advised against its use and by 1900 it had been completely discredited on the grounds that it was a major cause of embrittlement, cracking and yellowing of oil paintings.

Gesso grosso: A traditional ground made from burnt gypsum and hide glue. The glue slows down the setting action of the plaster and makes it considerably harder when dry. It is comparatively coarse and often covered with several coats of the finer, softer **gesso sottile** bound with parchment glue.

Gesso duro: A fine gesso very similar to frame-makers 'composition.' Sargent-Florence provides recipe which includes heating over a bain Marie one measure of raw linseed oil, one measure of best Scotch glue quarter measure powdered rosin, three to four measures whiting moistened in parchment size.

Gesso sotile: A ground based on slaking (soaking in water for 28 days this ensures it loses its setting power) plaster of Paris(gypsum an inert calcium sulphate) to which parchment size is added. The most popular of the gesso grounds for panels and canvas supports.

Glaze: A thin film of transparent colour laid over dried under-painting. A glaze imparts a luminous tonal effect which differs from the solid opaque painting. Light falling onto an opaque surface is reflected back directly. Light in contrast on a glazed surface penetrates or transmitted through the transparent layer and is reflected from the under layer back through the glaze so that the colour effect is a mixture of the colours. Glazing is best done in oil or resin medium, applying it evenly with a brush and stippling or pouncing the wet surface with clean dry brushes or dabbers until the colour coat is sufficiently thin for the desired effect.

Glycerine: Also known as glycerol is colourless, viscous, highly miscible in water. Used in watercolour paints as a humectant, to make the paint more retentive to water.

Gum Arabic: Also known as gum acacia, it is a generic term for several species of gum obtained from various trees of the genus *Acacia* grown in Asia, Africa and Australia. The best grades, gum Senegal and Kordofan (identical species but from different regions) are from Africa. Gum Arabic's commercial success is attributed to its high solubility in water and low cost. The grades differ in adhesive properties, colour and solubility, gum Senegal being the harder to dissolve but reported to have more balanced working properties. Historically gum arabic was made up into a 1:2 or 1:3 w/v solution in rain or spring water, and referred to as 'strong' or 'weak' gum water, respectively. Other gums such as Tragacanth and fruit gums may appear in small quantities depending on the product and manufacturer.

Gumtion: See gelled medium

Gutta percha: A rubbery substance derived from the latex of several tropical trees of the Palaquium and Payena genera.

Ébauche: The first preparatory work or coloured lay in for what is intended to be a fully completed painting, perhaps after preliminary drawing of the forms. Traditionally it was done in monochrome giving tonal values, and was called **dead colouring**. In the late 19th century it was applied in several colours to give a tonal base to the painting

Excessive oil: Unnecessary quantities of oil show more obvious yellowing with age, so many artists use to draw out excess oil from tube paints by squeezing it out on blotting paper. This gives a chalky effect to the surface and increases the luminosity of pale colours. Sims records a similar process in his notebooks

Hue: Describes the appearance of a colour such as a painted surface using common names such as green, blue etc. Reducing the intensity of a colour without affecting its hue can be achieved by adding neutral grey or black or mixing it with its complementary hue. Some cheaper paints are labelled as the hue of a traditional pigment name, to indicate that the contents have the same colour, but a different composition and perhaps poorer permanence than the named pigment.

Megilp: See gelled medium

Mercerisation of cotton fibres: Introduced in c.1844 the process increases the lustre and smoothness of cotton fabric and improves its dimensional stability. Cotton fibres treated thus can be recognised microscopically by their twisted appearance.

Millboard: Not a generic term but a specific type of board. Homogenous in structure the board is traditionally made all at once through compression between iron rollers. This imparts great rigidity and for this reason has been used as a support by artists since the early 19th century. Not to be confused with a pasteboard which are typically composed of laminated sheets of paper or board.

Mixed method/technique: This is the technique of combining tempera colours with paints in an oilerinous medium to produce various effects that cannot readily be duplicated by other means. This can involve applying

tempera into wet oil glazes or opaque tempera dragged over darker transparent layers of oil. Equally oil can be laid over tempera as a glaze, scumble, impasto or solid layer. The technique is believed to have been developed during the transition period between traditional egg tempera and oil, more specifically the Venetians in the 15th and 16th centuries. See also **wet into wet**.

Ichneumon: The hair from a mongoose of the genus *Herpestes* especially *H. Ichneumon* used in brush-making.

Imprimitura: A thin transparent glaze of colour applied over a drawing on a white ground as a preliminary colour coat.

Internal Sizing: Occurs when sizing materials are added to the water suspension of pulp fibers in the papermaking process, also known as Beater or Engine sizing.

Oil absorption: Varies from pigment to pigment for example raw sienna naturally absorbs greater amounts of oil than lead white. This leads to differences in drying time for different pure pigments, unless driers are added to the paint to compensate. Early 20th century paint preparations were more homogenous in this respect, therefore it was difficult for the artist to vary the working properties, for example to make the paint more buttery or fluid, without adding other vehicles. This may explain why Sims used Roberson and Cambridge mediums in conjunction with waxes, and occasionally other unusual additives for example Lepage glue and salad oil. Such manipulation may lead to poor permanence of the paint.

Oil: ageing mechanisms: The ageing of oil films is a complex process in which hydroxyl-peroxides and diacids (e.g. azelaic), the abundance of which is often taken as a marker of aged drying oils during analysis, are formed resulting in chain cleavage, hydrolysis and deterioration of the ester bond network known as de-esterification. As oxidation and hydrolysis increases ionic carboxyl groups are formed and fatty acids and glycerol are liberated. This results in fatigue, stiffness, loss in binding capacity and an increase affinity for aqueous liquids and solvents. Prolonged exposure of the light in the presence of air and metal containing pigments also lead to extensive photo-degradation. The paint layer then loses consistency and becomes powdery (chalking).

Oiling out: The practice of rubbing a coat of linseed oil over a paint layer to obtain a pleasing dull sheen. The surplus oil is removed by polishing with a soft lint free rag. Its propensity to discolour with age and cause brown streaks has all but discontinued its practice.

Over-painting: The finishing coat of colour applied to a painting after the preliminary layer or under-painting has dried. This method of applying colour in two stages is practiced in many types of painting including oils and tempera. The under-painting is generally employed to define form and design while the over-paint provides the detail. The multiple applications may create the desired colour and textured effect difficult to achieve with only one coat. Over-painting is also useful when ‘touches’ of paint, distinct brushwork or impasto are required for a more complex effect. Broken over-painting through which under-painting is revealed in small areas is called **dragging** or **scruffing**.

Oxgall: Also known as gall or gallstone, it is a powdered material extracted from the bile of cattle. It reduces the naturally high surface tension of water, which prevents pigment agglomeration and increases paint flow. From the mid to late 19th century artists’ colourmen such as Roberson gradually switched to synthetic alternatives.

Peinture claire: Painting expressing light by means of predominantly pale luminous tones. Used in connection with French Impressionism.

Poppy oil: First introduced in 17th century by the Dutch and popular oil in French painting during the late 19th century, it was used with white and blue tube paints in particular, since it was believed to yellow less than linseed oil. Poppy oil is more buttery than linseed which generally gives a smoother effect to the surface. Colours mixed with poppy oil therefore retain the mark of the brush and give a raised impasted surface more readily. It is also slower to dry making wet in wet techniques easier. It is not however as successful as linseed for repeated reworking.

Scumble: A thin layer of opaque or semi-opaque colour applied over paint without completely obscuring the under-painting. It results in a toning, haziness, or dulling of the surface, in contrast to **glazing** which intensifies surface colour.

Scruffing: See **Dragging stroke**.

Scotia: A hollow concave molding on a frame.

Spolvero: See **Cartoon**.

Stopping or fetching out: Used by artists such as Girtin and Turner. At its simplest it consists of dabbing away parts of a damp wash to expose the paper and thus create a highlight. It can also be used as a resist technique, by applying a local, temporary, coating of wax, glue or gum Arabic to prevent watercolour washes soaking into these areas of the paper, the 'stopping-out' layer being removed later to reveal unpainted paper.

Stump, tortillion or stomp: This is a piece of leather, felt, cork or paper tightly rolled into a small cigar shaped pointed implement, used in drawing to blend or smudge charcoal, soft pencil, pastel, chalk or crayon. They were made in different sizes, typically 2-12 cm long and approximately 2 mm at the point. Tortillion is exclusively made from grey or white paper, is pointed only on one end and tends to be somewhat harder than a stump. The Winsor and Newton catalogue for 1870 shows a more elaborate shaped end that allowed for finer work to be performed. Paper tortillions date at least as early as 1846 and leather from the early 18th century, for English and French pastel painting.

Synthetic pigments: Made by chemical synthesis, in contrast to simple grinding of a mineral such as chalk, for example. They may be inorganic like chalk, or organic, complex compounds of carbon, like the coal tar dyes.

Study: A preliminary rendition of a projected work, or more often a detail of that work, or even the capturing of a detail, motif, fragment or figure that might be used in a finished composition. Studies are also a means of exploring and evaluating ideas, techniques or materials and are usually less spontaneous and more carefully detailed than a sketch.

Tempera: In its wider sense it can mean any water-based painting medium, Today it commonly refers to egg tempera alone, that is paint made using egg yolk as the medium.

Tempera grassa: An Italian term to describe a fatty egg tempera or oil in an egg emulsion. Linseed or walnut oil are the most common forms.

Tub sized: To pass a sheet of paper through a tub or vat containing size -typically gelatine but occasionally starch.

Tortillion: See **Stump**

Value: Artist term for degree of lightness on a grey scale running from black to white, which can also be applied to colours. Darker colours are said to have lower values or to have a lower key.

Watercolour preservatives: Were added to watercolour blocks or tube paints to inhibit mould growth. In Sims' era, toxic materials such as phenol (carbolic acid) or sodium orthophenyl phenate were used in commercial paints.

Wet in wet: This is the application of paint to a surface that already has a wet coating of paint on it. One form of wet-into-wet consists of painting tempera paint into wet oil paint or vice versa. The technique equally applied to oils and watercolour medium. See also **mixed method**

Waxes: Paraffin wax in particular was a common additive to oil colours in the 19th century. Typically 2% dissolved in oil of turpentine was added to improve the consistency and of the paint. Up to 30% may be found in commercial products dissolved in fatty oils. This produces a sticky brushing effect, a more matt surface, and a greater tendency to crack with age. The addition of wax was purely for economic reasons as it produced the correct consistency but reduced the amount of expensive pigment.

Appendix 1

Catalogue of paper types, watermarks and identifying marks in Sims' monochrome works from the Northumbria archive

Aims and general observations of the survey

The aim of this survey was to review the range of supports and drawing mediums Sims used for his monochrome studies, to determine whether any trends or specific discoveries emerge. Several key pieces from the archive were selected, to represent each decade and to cover as broad a range of materials as possible. All paper supports were examined in transmitted light, and watermarks and countermarks were noted. Raking light was used to assess the texture of the papers and photomicrographs at x 6.3 magnification recorded the surface characteristics. The type of paper (laid or wove machine, mould-made or hand-made) was noted and the distance between the chain lines recorded. Colour descriptions, although subjective, were confined to the tones listed in suppliers' catalogues - for example ivory, cream, white, buff, dark buff and drabs. The paper survey revealed that before 1900, Sims preference for 'hot pressed/calendared' papers and boards, which commonly included Bristol board outweighed any other choice for his ink drawings. Life studies in fabricated chalk and charcoal dating from 1900 to 1915 were mostly produced on a relatively small range of good- quality wove, 'not'¹ surface papers which included Whatman Turkey Mill, Madderton's Chalk² and Ingres laid papers. Later works also showed a preference for North's OW³ and Canson & Montgolfier papers produced in France.⁴ Sims' most popular

¹ See Chapter 2, endnote 82.

² Also mentioned in Sims 1934: 25.

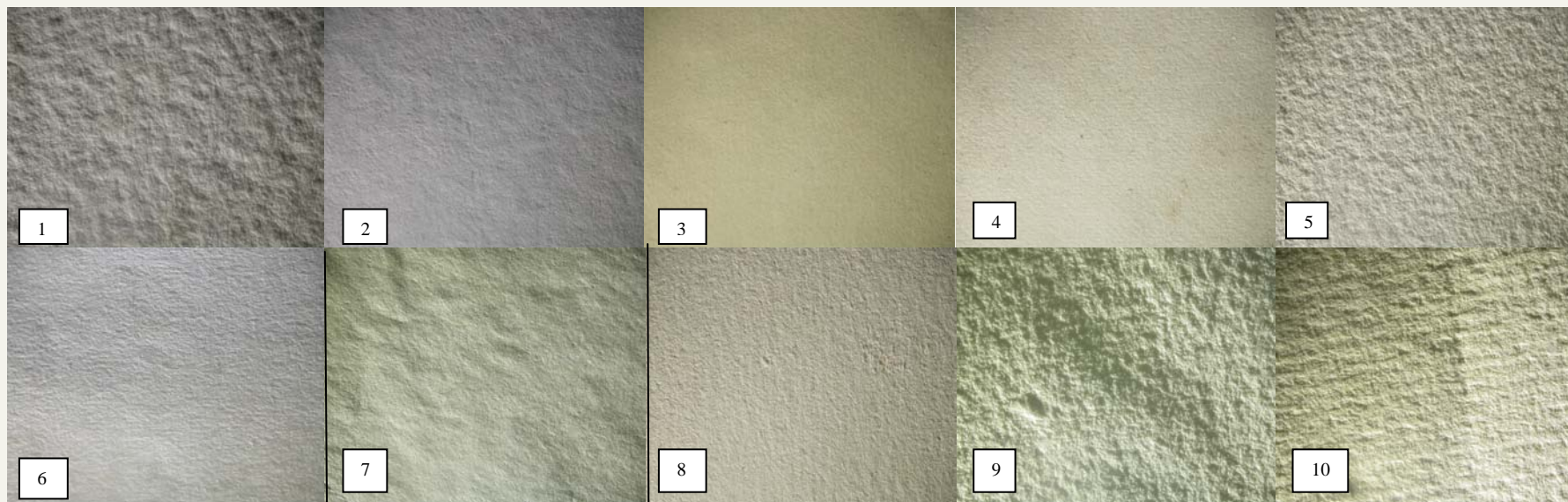
³ Manufactured by Barcham Green and Son Halye Mill in Maidstone, Kent.

⁴ Sims refers to Buff Canson in his *Reporter Notebook* entry dated June 5th 1905.

choice however appears to be J. Green and Son wove, hand-made papers made at Hayle Mill in Kent.⁵ Sims overwhelming and unusual preference for the lighter weight (typically 90gms) and ‘hot-pressed’ surfaces from this range is illustrated in many of his charcoal portrait studies from life c.1920 and his Spiritual studies most of which date between 1925 and 1928. An overview of the drawing media Sims employed is also provided in Chapter 2.

A sample of paper surfaces and tones that Sims regularly used throughout his career

⁵ J. Green and Son paper was made from linen/ cotton rags and tub-sized with gelatine. The paper was also available in several weights (300lb, 200lb, 170lb, 140lb, 130lb, 114lb, 100lb, 90lb, 72lb) in finishes (‘rough,’ ‘not’ and ‘hot-pressed’) and shades described as brown, buff, pale buff, dark toned, *eau de nil*, hairy jute, light toned and white. In 1909 the watermark J. Green and Son’ was taken out of wove Imperial moulds and replaced with *J.G.S. 310. A.C.M.* paper, introduced in 1916 and composed of a minimum of 30% linen the rest cotton, strongly resembles J.G.S 310 and may also have been used by Sims. In addition, the artist also favoured the mills’ endorsed Royal Watercolour Society paper identified by its blind embossed stamp and freely available from all five main London suppliers (Roberson, Rowney, Reeves, Newman and Winsor & Newton).Barcham Green1994:32& 33.



1. Charles West prepared watercolour board faced with North's O.W. wove, rough, white toned.
2. Wove, hot -pressed, hand-made, J. Green and Son, white toned.
3. Machine- made, Dandy roll, Bond writing paper, Hammermill USA, buff toned.
4. Wove, mould-made hot- pressed, resembling Madderton's chalk paper, ivory toned.
5. Wove, not, hand-made J. Whatman (Turkey Mill) cream toned.
6. Wove, hot-pressed, hand-made Barcham Green O.W.P & A.C.L., white toned.
7. Wove, not, machine-made English drawing cartridge, buff toned.
8. Wove, not, hand-made, Royal Watercolour Society, ivory toned.
9. Laid, not, hand-made (possibly French), watermarked A.L., buff toned.
10. Laid, not, hand-made Ingres paper (French), ivory toned.

Study of Mother and Sons



Figs. 1 & 2, Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: This unfinished work illustrates how Sims, at this period, constructed his ink drawings by first producing a detailed graphite outline which was then ‘coloured in’ with wash and pen work. Indentations in the paper surface in the group of figure in the background, suggest they have been traced from another drawing. The mother and two children are likely to be based on the artists’ family.

Dimensions: 250 x 350mm.

Archive number: GB3025-1-4-22.

Date: c.1906.

Technique: Ink drawing.

Medium: Sepia coloured ink applied with a brush and pen with graphite under-drawing.

Paper: On *Charles West's Prepared Water Color Board* described as consisting of a sheet of [North's] O.W paper mounted onto thick white card and a sheet of ordinary paper strained on the back to prevent warping. Rough surface, white toned facing paper.⁶

Watermark/countermark: None visible.

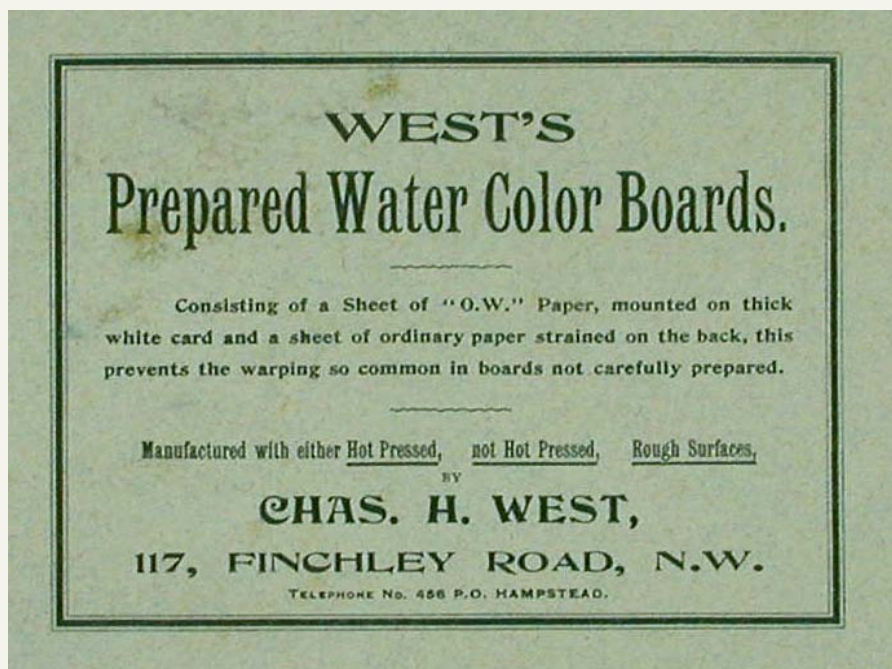


Fig.3 Colourmen's suppliers label on verso

⁶ The board was also manufactured in hot-pressed and not surfaces.

Study for *Spring Song*



Figs. 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag. Showing chain and laid lines

Description: Studies for *Spring Song* 1913, or *Iris* 1915 (poses similar).

Two figure studies head and torso: one of a reclining head and one figure with outstretched arms.

Strong, confident and accomplished drawing with details well observed but not laboured.

Characteristic of Slade studies of the period and late 15th century Italian drawings.

The verso has single thumbnail sketch of a female, the style of which is more contemporary in execution.

Dimensions: 380 x 555mm.

Archive number: GB3025-1-4-37.

Date: c.1913.

Technique: Fabricated chalk drawing.

Medium: The density of the black drawing material suggests fabricated chalk or black Conte crayon which has been fixed with an unknown material. This is evident by its yellow colour around the periphery of each study and the lack of offsetting and friability of media. A strong acetic acid smell emanates from the surface.

The verso is drawn in a similar material with additional graphite touches.

Paper: Handmade Ingres pastel /chalk drawing paper made in France.

Two deckles left and right edge, the remaining edges rough cut.

Cotton linters or rag fibre furnish highly likely.

Well sized – likely to be gelatine /alum (aluminium potassium sulphate) tub sized.

Laid double faced with distinct laid and chain lines visible. This gives the drawing an ‘antique’ appearance.

Chain lines 30mm apart.

Medium weight (approximately 90gms).

Warm ivory tone.

Watermark /counter mark: Top left hand corner ‘Ingres France.’



Fig. 3: Left, Counter mark: Right, transmitted light photograph of laid and chain lines

Study of a Female nude



Figs. 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: Three female figure studies crouching with arms outstretched – Drawn from life model, minimal modelling and shading and linear in technique.

Inscriptions: *Old students discussing* in graphite top right hand corner.

Archive number: GB3025-1-4-79.

Date: c.1926-1928.

Dimensions: 380 x 280mm irregular edges.

Technique: Graphite drawing.

Medium: Graphite.

Paper: Buff coloured, not surface, European handmade laid paper possibly French in origin.

Deckle edges left and bottom-rag based hard surface sized.

Chain lines 28mm apart

Watermark: Middle left, described as an interlocking bangle with the initials in capitals A.L in the centre.



Fig. 3 Watermark

Study: female nudes for The Fountain



Figs. 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: Female nude studies likely to be an early preparatory drawing for the *Fountain*. The style of drawing is linear in execution with emphasised outline and moderate shading.

Multiple studies on one sheet were practiced at the Slade a method also inspired by the drawings of Michelangelo and Leonardo Da Vinci.

Dimensions: 280 x370mm.

Archive number: GB3025-1-4-46.

Date: c.1907-8.

Technique: Chalk drawing.

Medium: Fabricated black chalk.

Paper: Ivory coloured, wove paper, possibly mould-made.
Hot pressed surface, moderately heavy weight (approximately 200gms).
Fibre content possibly cotton /wood mix.
Resembles a good quality drawing cartridge or Madderton's chalk.

Watermark/countermark: None visible.

Life study of female nude for The Wood Beyond the World



Figs. 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: Standing nude figure possibly an early study for the three graces in *Wood Beyond the World* c.1913. Drawn from life in a confident linear style with a strong outline and absence of shading. Reminiscent of Slade drawings of the period particularly Augustus John work. Watercolour drapery study on the verso.

Inscriptions: None.

Dimensions: 380 x 280mm.

Archive number: GB3025-1-4-50.

Date: c.1913.

Technique: Graphite on paper.

Medium: Graphite.

Paper: Wove, possibly mould-made.

Hot pressed surface, cream toned.

Moderately heavy weight -(approximately 200gms).

Resembles a mould-made drawing cartridge or Madderton's chalk

Fibre cotton /wood mix?

Study: Female nude



Figs. 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: Young female nude walking with arms held behind her. Strong linear outline with directional shading- marks from left to right. Drawn direct from the life model relatively rapidly -derivative of Slade style.

Dimensions: 380 x 275mm.

Archive number: GB3025-1-4-105.

Date: c.1910- 1915.

Technique: Graphite pencil on paper.

Medium: Soft graphite pencil- 3B/4B.

Paper: A high quality wove rag handmade paper similar to the *Royal Watercolour Society* endorsed papers which bear a blind embossed stamp as in Fig. 3 below.
Linen or a mixture of cotton and linen.
Heavy weight- (approximately 300gms).
Rough surface and evidence of two deckles top and left.
The paper has distinct texture imparted from the wool felts.

Watermark/countermark: None visible.

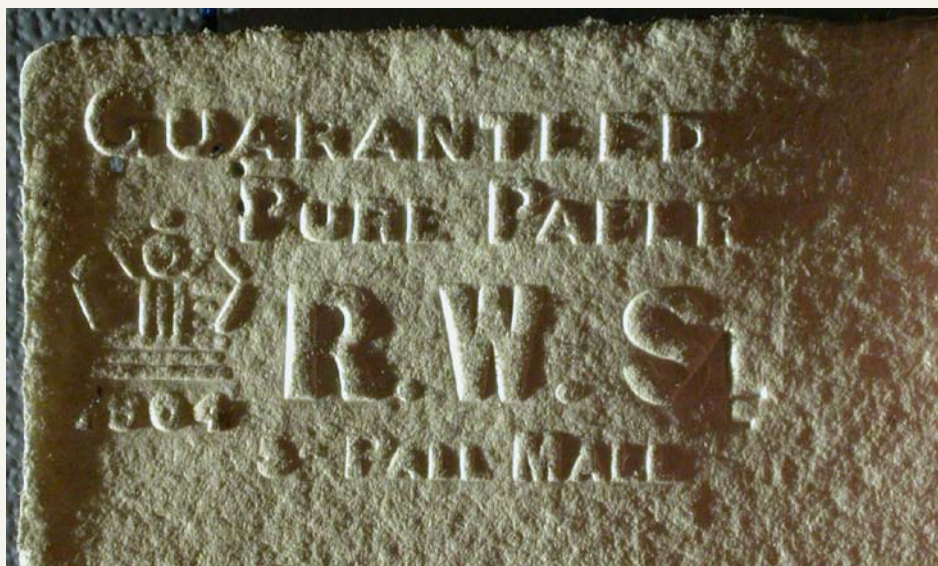


Fig. 3: Embossed Royal Watercolour stamp, see also footnote 5.

Study of Madonna and Child for The Wood Beyond the World



Figs. 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: A full-length study of the Madonna figure from *The Wood Beyond the World* holding a small baby. Sketchy, linear elongated format with an increase in detail in areas of the face and hands. The sketch is most likely to have been based on a studio model.

Dimensions: 490 x 320mm.

Archive number: GB3025/1/4/35.

Date: c.1912.

Technique: Graphite on paper- very little evidence of any corrections or rubbing out.

Medium: Graphite.

Paper: Wove, English, thick ivory toned drawing cartridge paper.

Likely to be composed of a rag/wood fibre possibly chemically bleached.

Tub sized?

A similar paper was also found in Sims' Winsor and Newton Sketchers' Notebook, Series 33 which describes the paper on the inside cover as 'good white paper' which suggests mould made rather than handmade.

Similar paper, but of a lighter weight, can also be found in Reeves and Sons *The Press Sketch Book* available at the time.

Watermark/countermark: None visible.

Studies of young women kneeling



Figs. 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: Two studies of a young women kneeling in a simple shift dress – hair centre parted and tied back. The finished work is confidently drawn from life and reminiscent of the Slade style in particular Augustus John studies of gypsies. The sitter may possibly be a professional life model.

Dimensions: 380 x 280 mm.

Archive number: GB3025-1-4-49.

Date: c.1911 -1915.

Technique: In this drawing Sims has combined a very soft black fabricated chalk sharpened to a fine point and a much harder form. Although drawn on the same picture plane the intensity and depth of the chalk on the left throws it forward whereas the study on the right retreats into the background. A greater depth of tone can be achieved by simply wetting the chalk which serves to merge the friable particles together intensifying its blackness. It is also clear from the intentional or unintentional smudge on the head of the figure on the right that the chalk has not been fixed with any preparatory or commercial fixative.

Medium: Black fabricated chalk.

Paper: Ivory coloured wove, possibly mould-made.

Not surface with prominent mechanical felt texture.

Moderately heavy weight - (approximately 250gms).

Fibre cotton /wood mix, possibly bleached and internally sized- alum and rosin?

Three straight cut (possibly machine cut) and one rough- cut edge suggesting it is from a larger sheet.

The disparity in the tone of the paper could be due to another sheet -likely a parchment paper - to be placed over the former. This has served not only to prevent offsetting of the friable media but to protect the paper from the effects of photo-oxidation, dust and pollutants. Alum /rosin sizes have a propensity to discolour over a short period of time which further suggests the presence of this sizing agent.⁷

Watermark/countermark: None visible.

⁷ Alum and rosin sizing agents were introduced in 1803 although not in commercial wide spread production until the mid 19th century.

Study of Mother and Child



Figs. 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: Female (left) kneeling down and bending over an infant who is lying on his back arms outstretched. The strong arabesque and economy in the use of shadow, which in this study is blended, serves to heighten the intimate and sensitive nature of this study. Confidently drawn from life the models are likely to be Agnes and one of her sons.

Dimensions: 275 x 500mm irregular.

Archive number: GB3025-1-4-65.

Date: c.1906-10.

Technique: Charcoal drawing.

Medium: Charcoal.

Paper: Moderately thin -(approximately 120gms) hand- made, buff coloured, wove
Hot pressed surface, hard tub sized (gelatine) and likely to be composed of 100% rag fibres.
The paper bears a strong resemblance to a J. Green and Son paper.

Watermark/countermark: None visible.

Study in reverse for June



Figs. 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: Female (right hand side) kneeling down and bending over an infant whose knees are bent and head tilted backwards. The work is confidently drawn from life in a modernistic style quite different from his earlier mother and child studies. Given the date the model is likely to be his mistress Mrs Jedwyn and her son Wynn whose features bare a strong resemblance to Sims children. A related coloured oil study on canvas (see figures 3, 4 & 5 below) is also contained in the Sims archive.

Dimensions: 300 x 500mm irregular.

Archive number: GB3025-1-14-66.

Date: c.1924.

Technique: Charcoal on paper

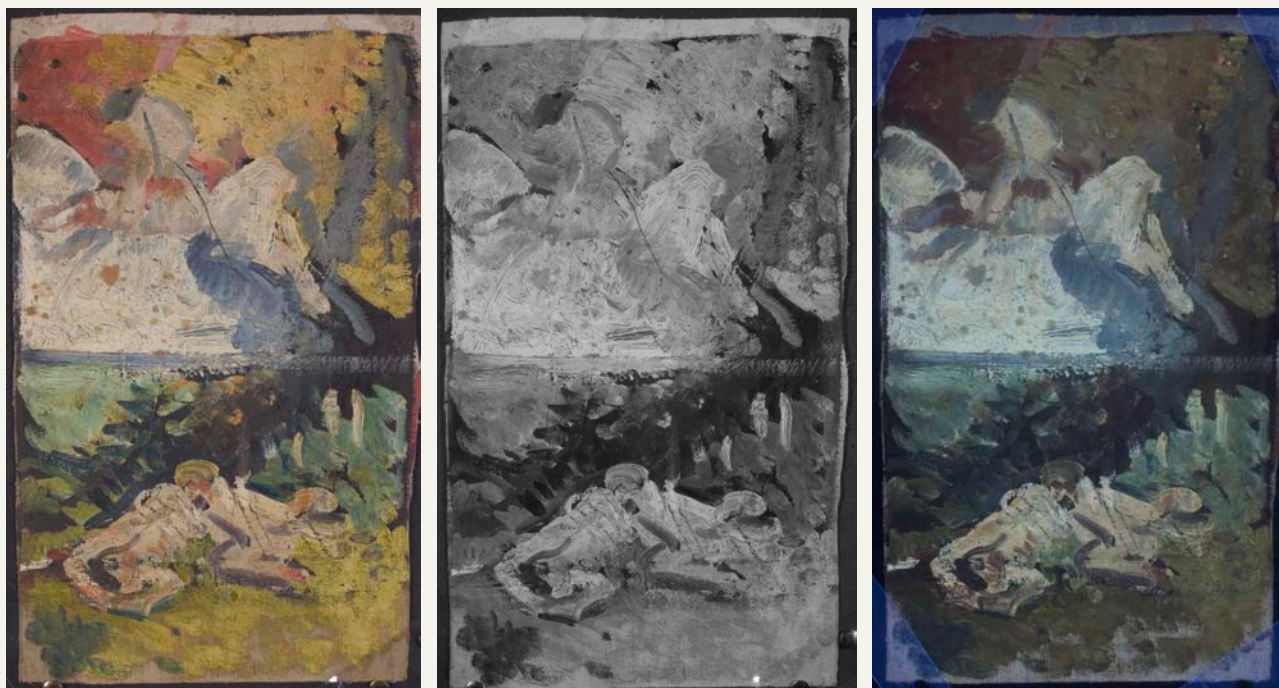
Medium: Charcoal

Paper: A moderately thin-(approximately 120gms), hand- made, buff coloured, wove, hot pressed' paper.

Hard tub sized (gelatine) and made from 100% rag fibre.

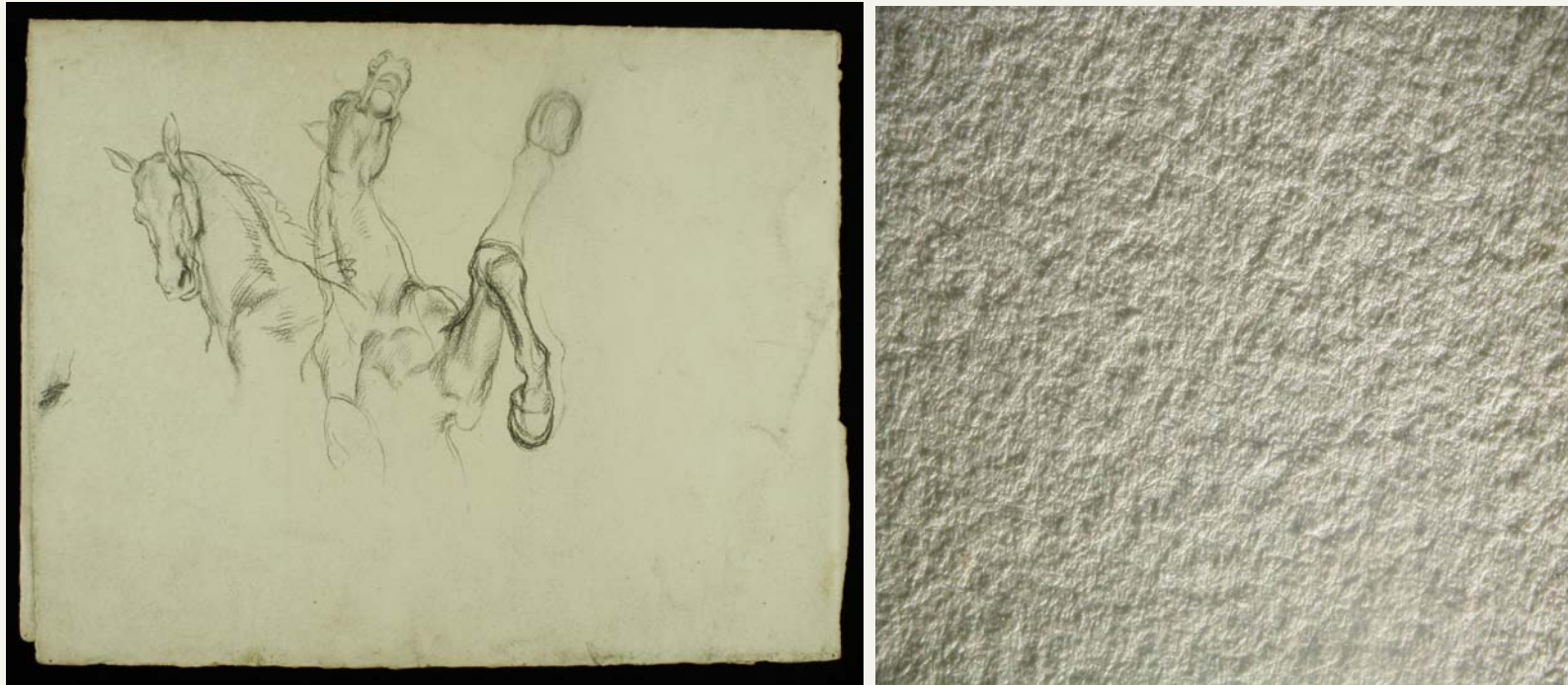
The support has a strong resemblance to J. Green and Son papers.

Watermark/countermark: None visible.



Figs. 3, 4 & 5 Charles Sims, related study of *June* (c. 1924) executed in oil on a section of coarse commercially prepared canvas, 340 x210mm: Left, in reflected light: Middle, infra-red reflectography: Right, ultraviolet fluorescence. Sims archive number GB3025-3-67.

Study of Horses' heads



Figs. 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: Paper folded in half recto contains two studies of horse's heads. Confidently drawn in a Delacroix Goyaesque style- likely to be a study for the *Fountain* executed whilst on a trip to Rome with Agnes in 1907. It bears a strong resemblance to the horses in the Trevi Fountain (See Fig.4 below) and is a rare example of a figurative study of animals in the archive.

Inscriptions: None.

Dimensions: 570 x 390mm.

Archive number: GB3025-1-4-109.

Date: c.1907-8.

Technique: Charcoal on paper.

Medium: Charcoal.

Paper: Cream toned handmade rag wove by J. Whatman [Turkey Mill] paper.
Heavyweight (approximately 250gms) and gelatine tub sized.
Not surface, deckle edged left, right and bottom.

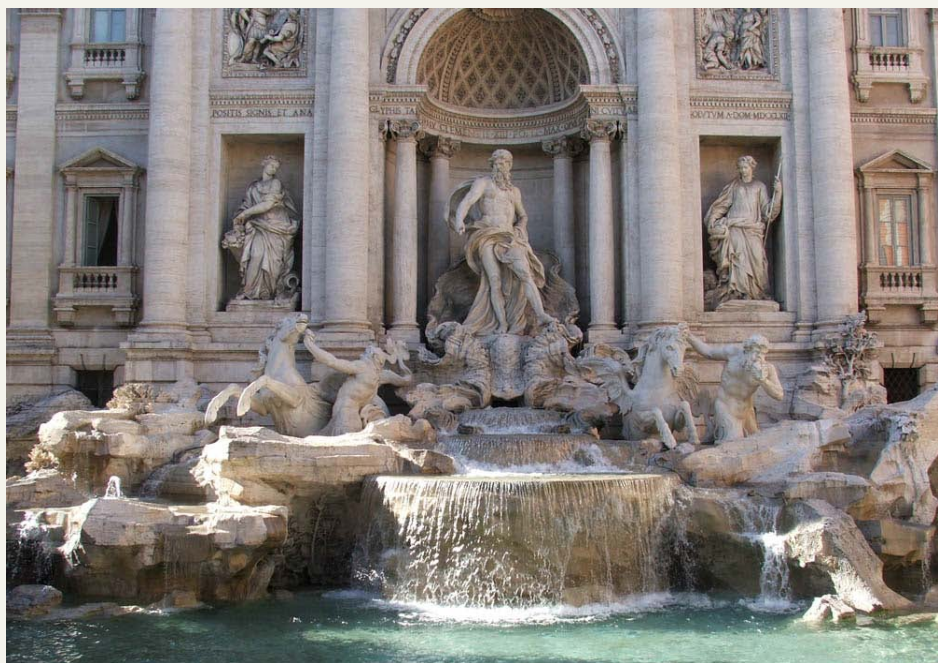


Fig.4 Trevi Fountain in Rome ©I/overrome.net 2012



Fig.3 Charles J. Whatman [Turkey Mill] countermark paper.

Study for a Bacchanal

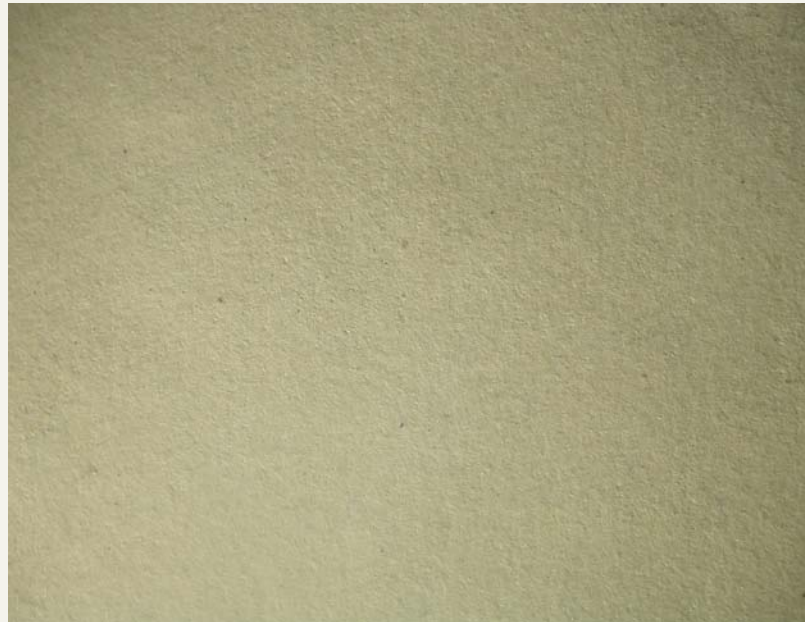


Fig. 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: Bacchanal scene very similar to *Island Festival* dated 1907. Very confidently drawn and clearly inspired by Titian's *Bacchus and Ariadne* (in the collection of the National Gallery, London).

The bending figure in the foreground is likely to be a study of Agnes – a pose also adopted in other paintings and the boy riding the tigre later changed into a goat in the finished painting.⁸ A *cliché verre* of the same design yet in reverse and in a slightly different size (160 x 215mm) also appears in the archive. (See Fig. 3 below). It is likely that the print was produced by accurately tracing the original drawing and transferring to glass plate was traced, due to the similarities in composition, and the print produced slightly later.

⁸ Alan Sims records in *Picture Making* that the small boy had 'sat still for hours on a very hard and angular suit-case.' These specific details and striking resemblance suggests it was Alan who may have sat for his father. Sims (1934:106).

Inscriptions: Recto: In graphite TME Bacchanal
Verso: In graphite C. Sims/ 3 Queensboro/ Terrace Studios /Bayswater.

Dimensions: 200 x 255mm.

Number: GB3025-1-4-21.

Date: 1906-1910.

Technique: Black ink applied with a pen with graphite additions to left hand border.

There is also evidence that the paper was attached to a board with drawing pins before applied to the secondary cardboard support. The mounting and address on the verso suggests that the drawing may have been submitted as a book illustration? Other mounted works in the collection of a similar format corroborate this.

Medium: Black carbon based ink

Paper: Machine made, wove cartridge paper. Hot- pressed/calendered⁹ possibly mixed fibre (cotton/wood/cereal straw¹⁰)' very similar surface and colour to other of Sims *cliché verre* papers found in the archive.

Mounted onto a wood pulp laminated board with white machine made calendered paper applied either side of the laminate.

Watermarks/countermarks: None visible.

⁹ Calendering is a process of pressing to smooth or glaze a sheet of paper during the finishing process.

¹⁰ Cereal straw was used for cheaper grade papers when importing wood, from Scandinavia and Canada between the Wars, was made very difficult. It imparts a lustrous relatively glossy quality to the paper and a particular colour similar to that of the *cliché verre* support used by Sims.



Fig. 3 Charles Sims, *Bacchanal*, *cliché verre*, archive number GB3025-1-4-23

Transfer design for *Over the Hill and Far Away*



Fig. 1 & 2 Left, whole front reflected light: Right, photo-micrograph of paper surface characteristics x 6.3 mag.

Description: A nude figure of a boy playing the bugle in an open landscape with billowing clouds. The composition, like many of Sims paintings, is weighted to the far left or right.

The design bears a strong resemblance to the etching *Over the Hills and Far Away* c1913 and is also likely to be related to an exhibition watercolour entitled *Young Bugler Boy* c.1916 sold at a Christie's London sale on September 27th 1991. (See also Appendix 12 *Sims oeuvre*).

Archive number: GB3025/3 /17.

Date: c.1911-1915.

Dimensions: 434 x 548 mm (irregular)

Medium: The medium is brown/ black in colour with slightly waxy texture suggesting lithographic crayon or soft ground. It does not offset thus eliminating more conventional drawing media such as fabricated chalk or charcoal. It is known from Sims diaries that he used lithographic chalks for drawing. (See chapter 2)
The blue clouds are gum rich watercolour, applied with a course brush (possibly hog) which has 'puddled' in places forming a concentration of colour at the periphery. The blue is reminiscent in hue to cobalt blue or French ultramarine.

Technique: The technique is difficult to decipher accurately and could be one or a combination of the following:-

- 1) The paper has been placed face down on the etching plate over a soft ground and drawn with a blunt instrument. The soft ground would have transferred onto the underside of the paper in a characteristic broken, waxy line similar to the effect on the drawing. However, it is evident that the pressure exerted along the line has been applied from the recto through an existing drawing which is reminiscent of a tracing or transferral technique. Unlike traditional tracing techniques which involve applying a friable medium on the verso, the back of the paper is pristine empathising the pronounced ridges of the drawn line.
- 2) Folds (turned backwards) in the paper at the bottom and top edges suggest a means of temporarily anchoring the paper to either a metal plate or other rigid support during the process of image transferral. It is then possible that an existing drawing, executed in a waxy substance such as a lithographic chalk, was traced through with a blunt instrument leaving the characteristic indentations seen on the verso.

Paper: Buff toned, wove European paper.

Very thin (approximately 75gms) hand- made r linen /cotton rag based paper.

Hot pressed – possibly J. Green and Son.

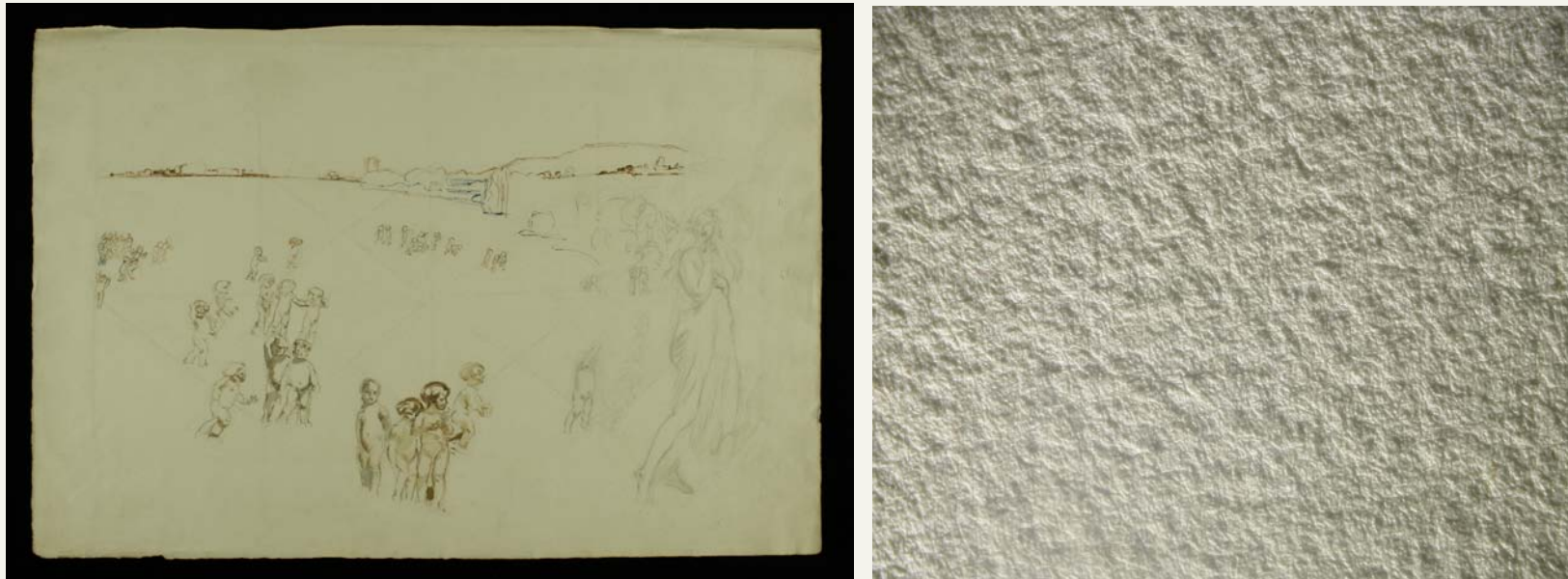
Moderately hard sized (gelatine/ alum most likely) durable surface.

Strong smell of acetic acid emanating from the surface which is hard to account for.

No deckle edges evident.

Watermark /countermark: None visible

Study for *The Coming of Spring* [Also known as *The Procession or Infantry on Manoeuvres*]



Figs. 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: Nude children in a landscape following a female figure dressed in a diaphanous costume reminiscent of Botticelli's *Venus* (. There is also a strong similarity to the three graces which appear in *The Wood Beyond the World* (1912).The image is has been reversed for the final oil painting.

The sheet is subdivided into faint graphite diamond shapes, a method for scaling up design onto canvas. A straight edge fold extends across the top of the sheet a device likely to have help in transferring the drawing to the canvas.

Dimensions: 380 x 570mm.

Archive number: GB3025-1-4-31.

Date: c.1912.

Technique: Ink watercolour and graphite on paper.

Medium: Brown sepia coloured ink and royal blue ink applied with a pen with grey and brown watercolour and graphite under-drawing.

Paper: High quality, rag, cream toned, handmade, heavy weight (approximately 300gms).

Wove, rough surfaced with two deckle edges- left and bottom edge- the remaining two edges are rough cut.

Heavily sized (likely to have been tub sized with gelatine and aluminium potassium sulphate).

Countermarks

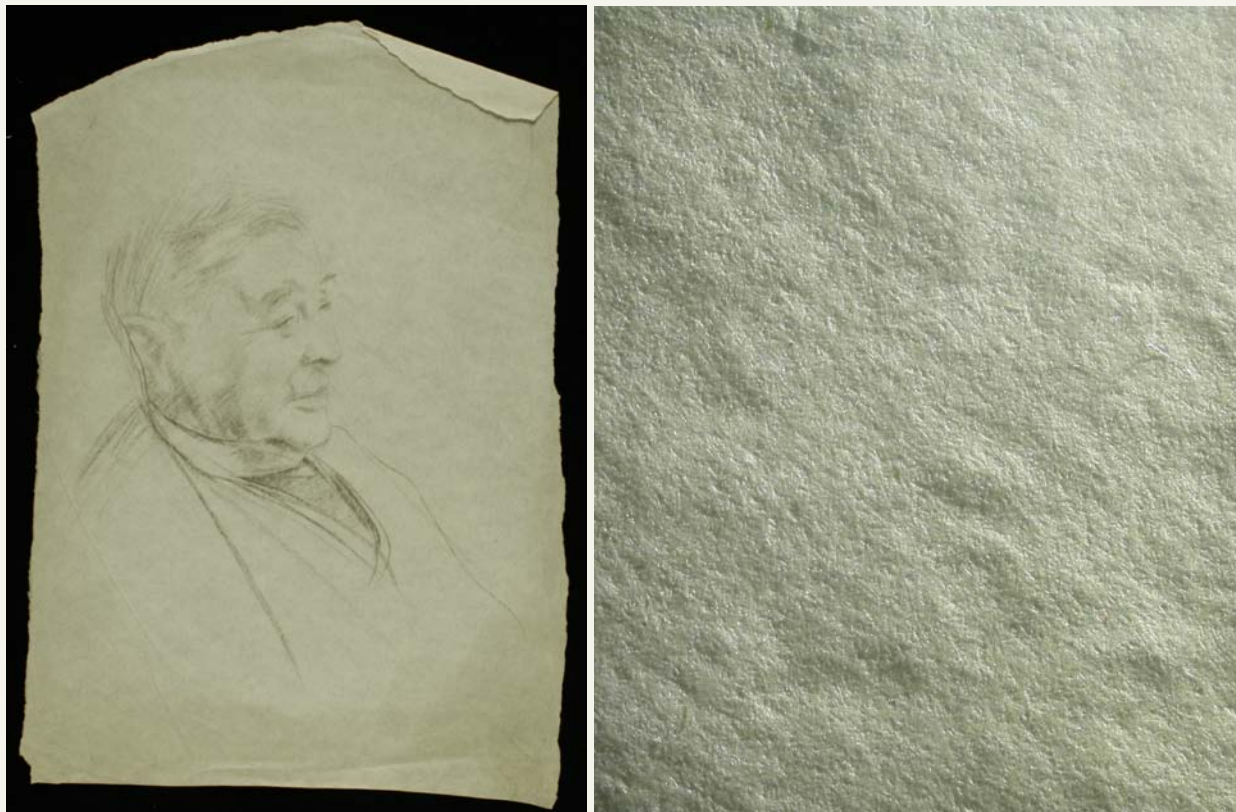
- Top right corner AT BRITAIN
- Top left corner ACL
- Bottom middle edge O.W.P & A.C.L¹¹



Fig. 3 Countermark

¹¹ According to E.A. Dawe, 'OW' Papers were specially prepared for watercolour and drawing techniques. The rags were reduced to pulp without chemical treatment or bleaching and regularly tested for chemical purity. North's OW paper was manufactured by Barcham Green and Son. Dawe1914:128.

Study: Portrait of a man



Figs. 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: Rapid drawing of an unknown elderly male in profile head and shoulders.

Dimensions: 350 x 280mm irregular.

Archive number: GB3025-1-4-106.

Date: c.1920?

Technique: Charcoal on paper

Medium: Charcoal

Paper: Moderately thin (approximately 90gms) wove hand-made paper, likely to be made from rag -linen /cotton fibre.

Hot pressed surface, highly reminiscent of J. Green and Son.

Moderately hard sized (gelatine/alum most likely).

Buff toned.

Deckle evident left edge

Watermarks/Countermark: None visible.

Study for Portrait of a man



Figs. 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: A rapid drawing of an unknown male sitting holding a book and separate head and shoulders study to the right. Irregular sheet of paper folded right hand edge.

Dimensions: 480 x 320mm irregular.

Archive number: GB3025-1-4-108.

Date: c.1920.

Technique: Charcoal on paper.

Medium: Charcoal –the blackness of the line suggests Sims was using compressed charcoal obtained in both stick form or encased in a wooden sheath from local suppliers.

Paper: Moderately thin (approximately 90gms) wove hand-made paper, likely to be made from rag -linen /cotton fibre.

Hot pressed surface, highly reminiscent of J. Green and Son.

Moderately hard sized (gelatine/alum most likely).

Buff toned.

Deckle evident left edge

Watermarks/Countermark: None visible.

Study for Portrait of a man reading



Figs 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: A rapid drawing of an unknown male with balding hair sitting reading a book.

Dimensions: 420 x 340mm irregular.

Archive number: GB3025-1-4-107.

Date: c.1920.

Technique: Charcoal on paper

Medium: Charcoal –the blackness of the line suggests Sims was using compressed charcoal obtained in both stick form or encased in a wooden sheath from local suppliers.

Paper: Moderately thin (approximately 90gms) wove hand-made paper likely to be made from rag -linen /cotton fibre.

Hot pressed surface, highly reminiscent of J. Green and Son.

Moderately hard sized (gelatine/alum most likely).

Buff toned.

Deckle evident left edge.

Watermark/countermark:

Countermark left edge J. Green and Son.

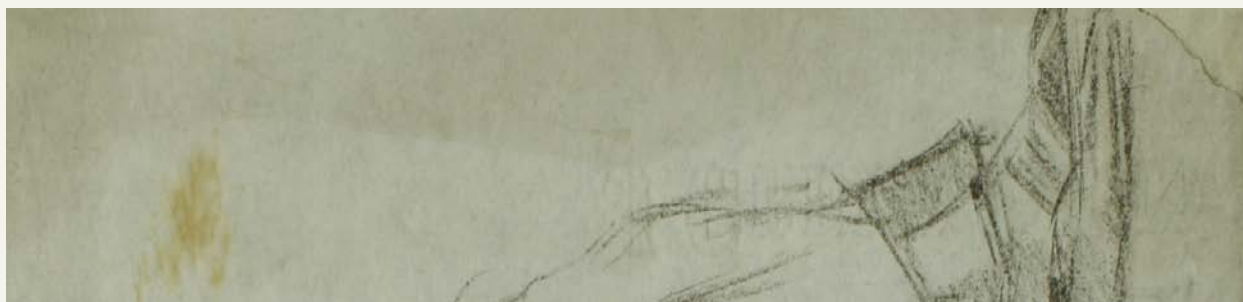
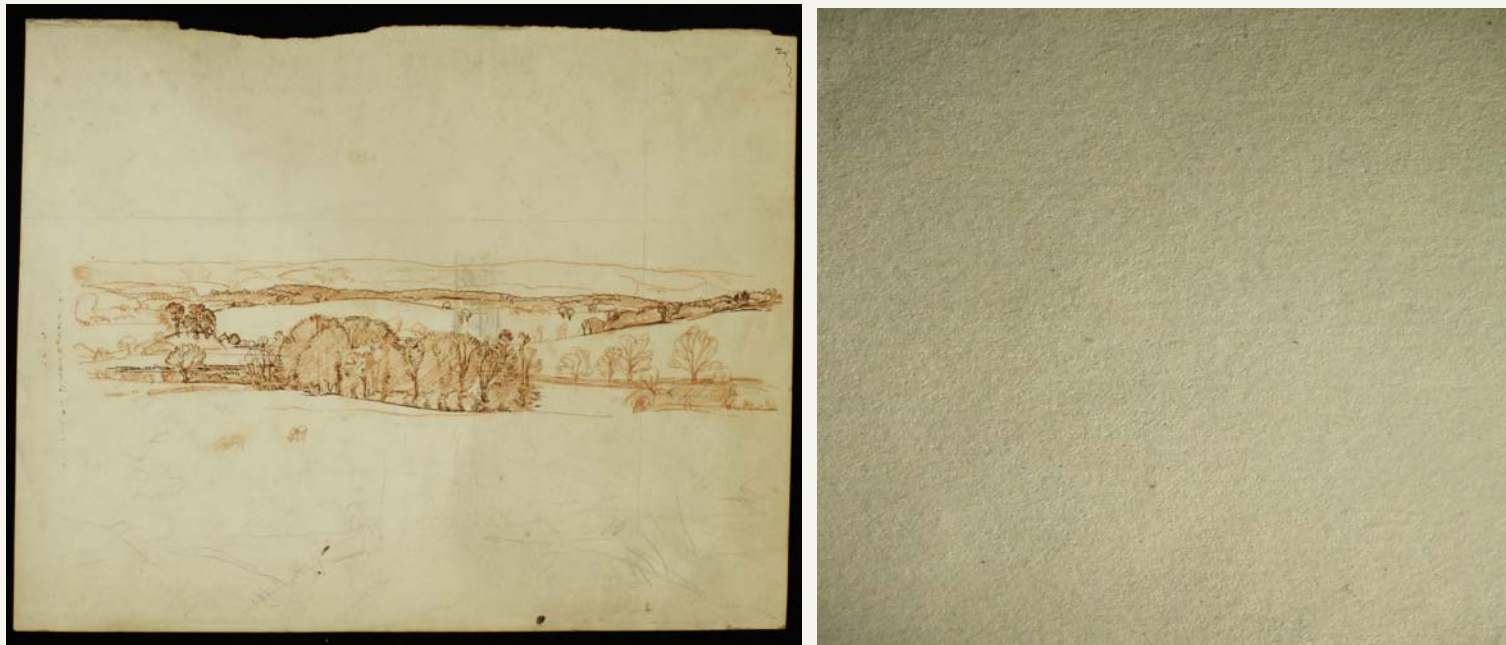


Fig. 3 Countermark

Landscape study of trees



Figs 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: Landscape on a large sheet of paper. The composition like many of Sims landscape studies is centred in the middle of the paper with its focus on the middle distance. Faint pencil marks in the foreground suggests a group of figures and a church behind a group of trees. Strong hatched lines and outline is a feature throughout. The drawing resembles *Autumn Landscape* (c1914-16) owned by the National Gallery of Australia. (See Appendix 4 for case study).

Inscriptions: None.

Dimensions: 290x 540mm.

Archive number: GB3025-1-4-128.

Date: c.1910-25.

Technique: Sepia coloured ink applied with a pen and sepia (Conté) crayon with pencil under-drawing.

Medium: Ink, graphite and Conté crayon.

Paper: Wove, possibly mould –made.

Hot pressed surface, buff toned.

Moderately heavy weight (approximately 200gms)

Resembles a good quality mould- made drawing cartridge or Madderton's chalk.

Fibre cotton /wood mix?

Landscape study with trees



Figs 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: Detailed drawing of a rocky landscape and trees location unknown – contained within a graphite pencil boarder. The style is a curious mix of German 17th and early 18th century Dutch old masters drawings and the work of French Post-Impressionist painters working in the Naïve or Primitive manner.

Inscriptions: Several numbers appear in the margin in graphite – possibly related to the size of the intended painting.

Bottom right in graphite: *No real shadow.*

Bottom middle in graphite: [Illegible].

Dimensions: 220 x 410mm irregular.

Archive number: GB3025 -1-4-118.

Date: Unknown.

Technique: Ink, watercolour wash and graphite on paper. There is evidence that the paper was attached with drawing pins at the four corners (stretched) to a rigid surface during working. Folded into 16 sections for transferral to paper or canvas?

Medium: Black ink applied with a pen grey watercolour wash and graphite under-drawing.

Paper: O.W.P & A.C.L moderately thin (approximately 90gms), hand made wove, likely to be cotton based fibre, possibly bleached.

Hot pressed surface.

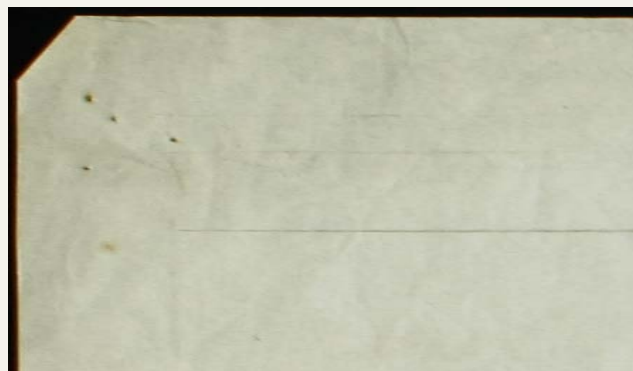
Moderately hard sized (gelatine/alum most likely).

Buff toned.

No deckles evident.

Watermark

Countermark located bottom edge[fragment] O.W.P & A.C.L.



Figs. 3 & 4 Left Countermark: Right Drawing pin holes – method of attachment to a drawing board

Study for *The Top o' the Hill*



Figs 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: Study from life of Agnes for the oil painting *The Top of the Hill* (1901) in the collection of the Durban City Art Gallery in South Africa. Sensitive drawing with a minimum of modelling and shading, highly reminiscent of the Slade style. The drawing may have been completed whilst on holiday in Arran.

Inscriptions: None.

Dimensions: 465 x 340mm.

Archive number: GB3025 -1-4—9.

Date: 1902.

Technique: Chalk/crayon drawing.

Medium: Red Conté chalk.

Paper: Cream toned, wove, not surface paper , possibly cylinder/mould made- made, cotton furnish?

There appears to be a machine cut edge on the left, right and top edge.

Resembles a French paper such as Archés or Reeves.

Softly sized possibly internally/engine sized (alum and rosin?). The paper is acidic and very discoloured corroborating this observation.

Study of a Reclining girl in gypsy like costume



Figs. 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: Female lying on her back in layered gypsy style skirt with right arm held in the air .The ink has been applied with great fluidity and veracity; this is due in part to the absence of graphite under-drawing which has a tendency to inhibit freedom of the wrist and hand and the use of a brush rather than pen nib.

Dimensions: 330 x 420mm.

Archive number: GB3025-1-4-26.

Date: c. 1906-10.

Technique: Sepia coloured ink applied with a brush and pen.

Medium: Sepia coloured ink.

Paper: Ivory toned, wove, hot pressed, Green and Son handmade paper, rag furnish.
Tub sized in gelatine.
Moderately thin (approximately 90gms).

Watermark/countermark: Top right J. Green and Son. Ltd.

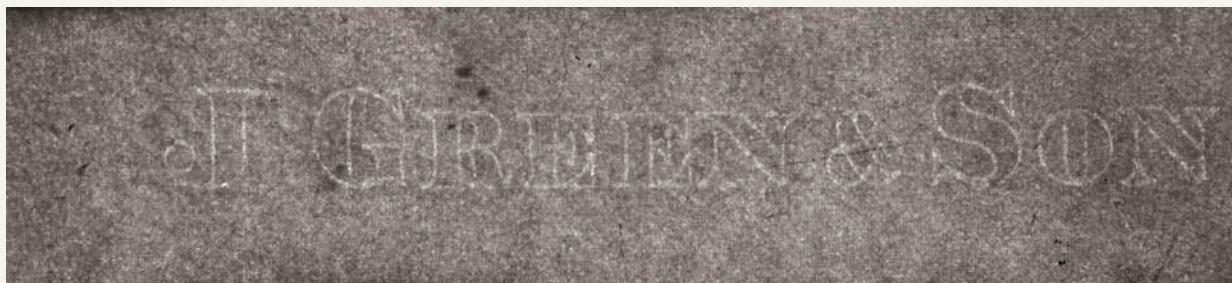
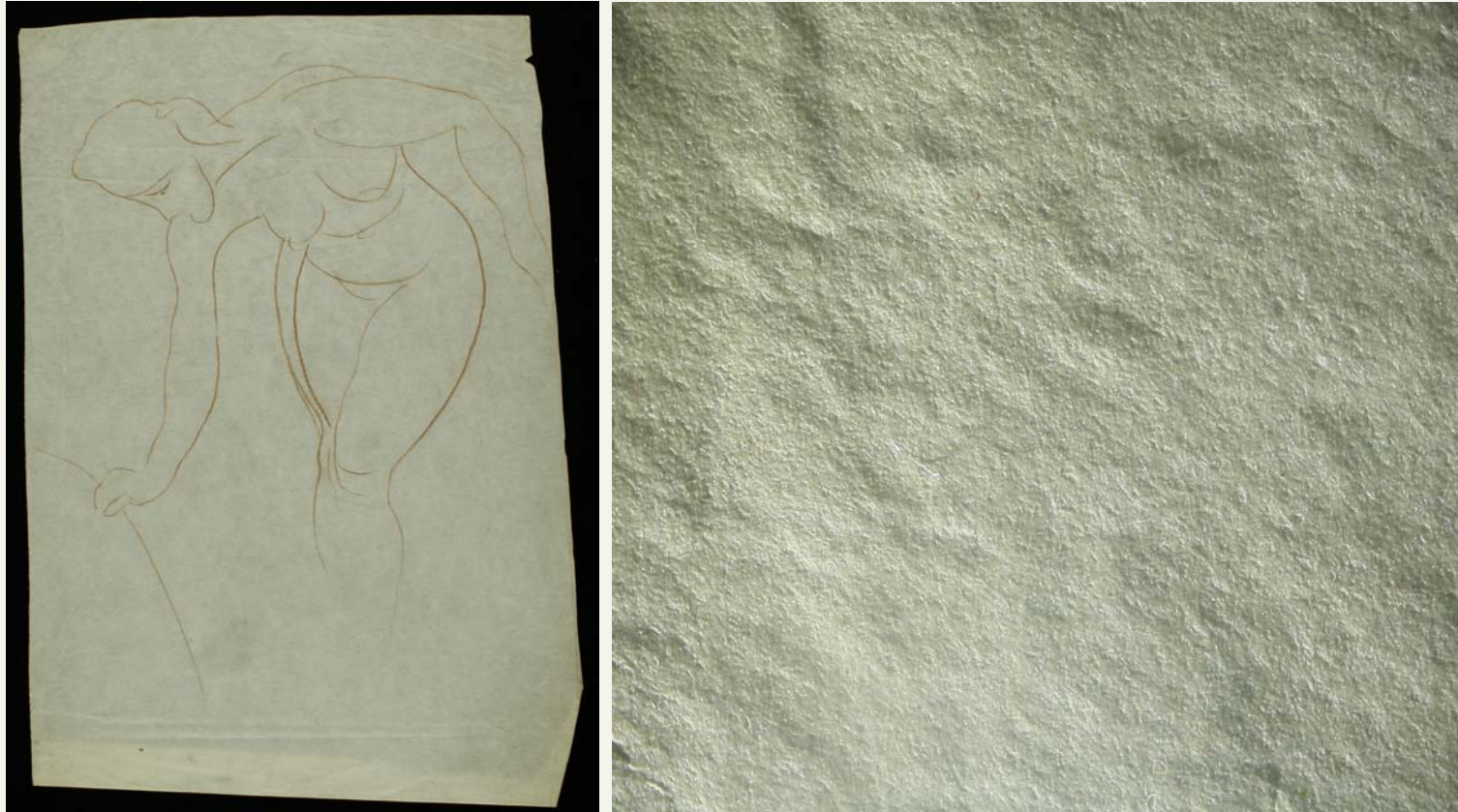


Fig. 3 Countermark

Sketch of a Female nude bending to pick a flower



Figs 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: A strong and decisive line drawing of a female nude bending and reaching out to pick a flower— style derivative of Eric Gill.
Irregular shaped paper with straight fold along bottom edge. One single drawing pin hole bottom left on fold
Study possibly for tracing and transferral onto another support. Likely to have been drawn from the imagination and a forerunner in style to Sims later *Spirituals*.

Dimensions: 330 x 220mm irregular.

Archive number: GB3025/1/4/104.

Date: c.1926-1928.

Technique: Fabricated chalk on paper..

Medium: Red chalk likely to be Conté crayon.

Paper: Moderately thin (approximately 90gms) hand made wove rag paper.
Hot pressed surface resembling J. Green and Son.
Moderately hard sized (gelatine tub sized).
Ivory toned.
No deckles evident.

Watermark/ Countermark: None.

Statuary study - Milan



Figs. 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: Sketch of and Italian sculpture, probably executed in Milan. Loose sheet found in Sims Scrap book. The thumbnail sketch depicts a stone/marble sculpture in a decorative alcove.

Dimensions: 590 x 830mm.

Archive number: Un-catalogued.

Date: c.1920s.

Technique: Graphite drawing on paper.

Medium: Soft graphite.

Paper: White, commercial machine made, Dandy roll Bond writing paper- likely wood-based fibres and bleached Weight (approximately 70gms).

Watermark/countermark: Dandy roll 'Hammermill Bond made in USA'



Fig. 3 Dandroll Countermark

Study for Spirituals



Figs 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: Line drawing of two nude standing figures enveloped in the arms of a large figure in profile. Likely to be a tracing due to the indentation or force of the line on the verso of the paper. One of the many Spiritual studies in the Sims archive.

Dimensions: 430 x 350mm slightly irregular.

Archive number: GB3025/1/4/95.

Date: c.1926-1928.

Technique: Graphite on paper.

Medium: Graphite.

Paper: Moderately thin(approximately 90gms) hand made wove , likely to be rag based fibre.

Hot pressed surface – J. Green and Son.

Hard surface sized (tub sized gelatine / alum most likely).

Ivory toned.

Deckles, left and top edge.

Watermark/countermark: Top right hand corner 'J. Greens and Son'

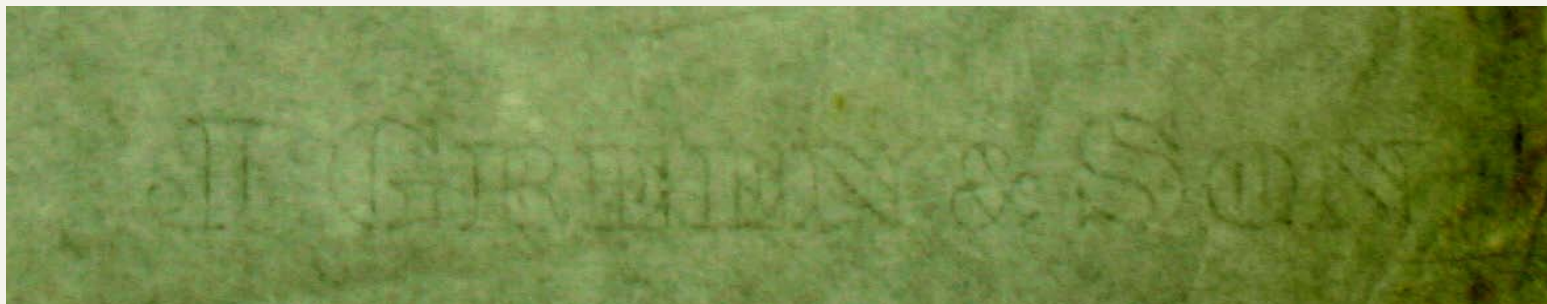


Fig 3 Countermark

Study for Spirituals



Figs. 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: Three nudes ascending into heaven, two figures with arms reaching upwards a third figure lying above them. Other, what appears to be traced figures in graphite evident in the foreground. Minimum modelling throughout.

Size: 510 x 390mm irregular.

Archive number: GB3025/1/4/101.

Date: c.1926-1928.

Technique: Charcoal and graphite drawing on paper.

Medium: Charcoal and graphite.

Paper: Moderately thin (approximately 90gms) hand –made wove, linen /cotton rag based fibre.

Hot pressed surface –J. Green and Son.

Moderately hard sized (tub sized in gelatine).

Ivory toned.

No deckles evident.

Watermark/countermark: Countermark top edge ‘J. Green and Son’

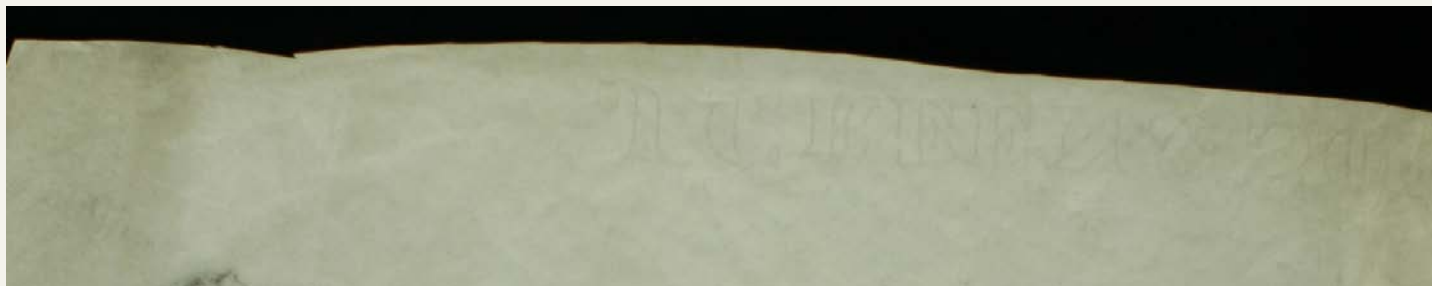


Fig. 3 Countermark

Study for Spirituals



Figs 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: Single male nude -upright with arms and legs outstretched – dynamic pose linear with limited shading

Dimensions: 440 x 350mm irregular.

Archive number: GB3025-1-4-99.

Date: c.1926-1928.

Technique: Charcoal on paper.

Medium: Charcoal.

Paper: Medium weight (approximately 120gms) hand made wove, likely to be linen/cotton rag based fibre.

Hot pressed surface –J. Green and Son.

Moderately hard sized (gelatine / alum most likely).

Ivory toned.

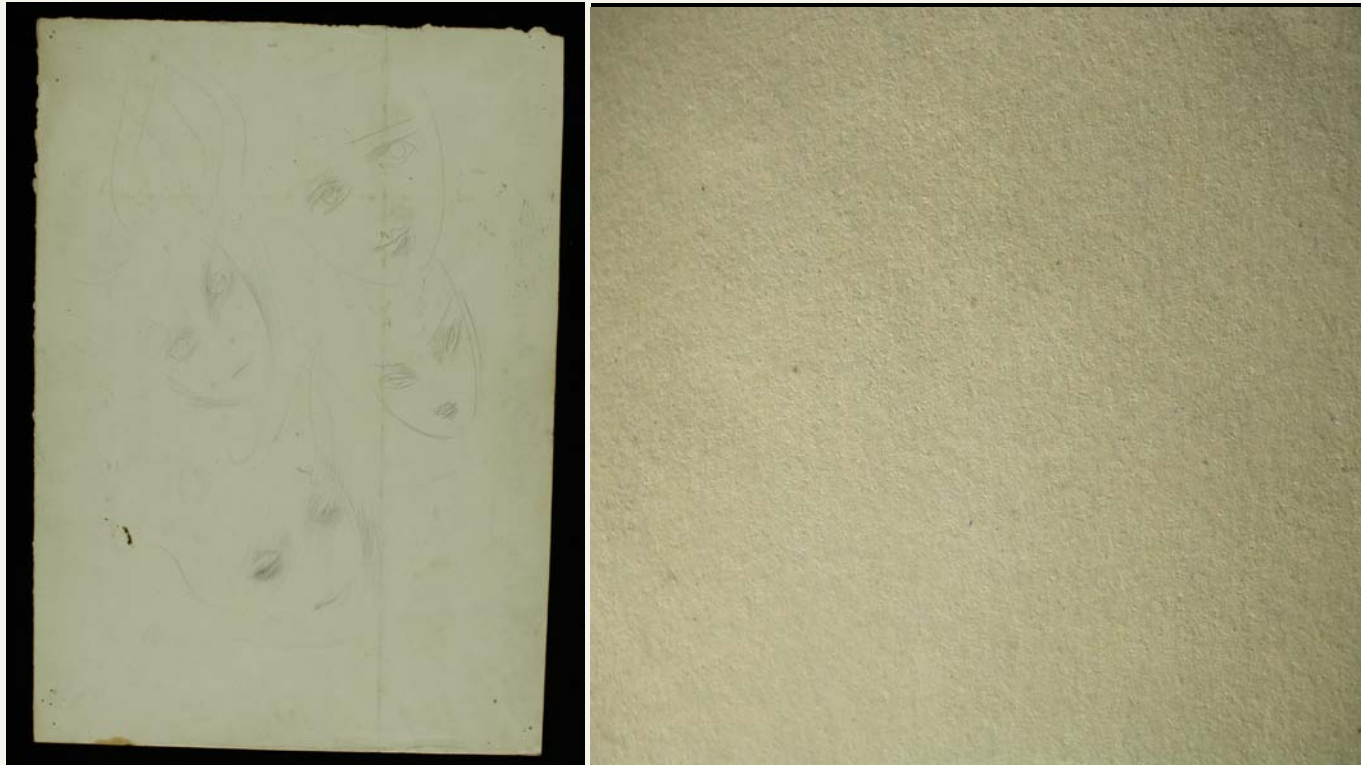
Three deckles evident, one rough cut.

Watermark/countermark: J. Green and Son, Top middle in reverse – Sims used the ‘wrong-side’ of the paper in this instance.



Fig. 3 Countermark

Spiritual study - Faces



Figs 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: Study of several angelic faces in the spiritual style, single study of a face on the verso

Inscriptions: In graphite: 'In paint change of tone and slightly modelled dark edges of features'

Dimensions: 320 x 245mm.

Archive number: GB3025-1-4-85.

Date: 1926-1928.

Technique: Graphite on paper- once attached with drawing pins to a board .

Medium: Graphite.

Paper: Cream toned wove French paper,softly sized not surface possibly cotton furnish baring Canson stamp left edge ◇ ANCNE MANUFRE CANSON & MONTGOLFIER VID [dalon -les} ◇

Possibly cylinder-made (due to machine cut edge close to stamp). Cut from a larger sheet.

Moderately thick (approximately 200gms) with dense surface. Paper markedly smoother on the right side of the sheet.

A marked acidic smell reminiscent of acetic acid emanating from the surface.

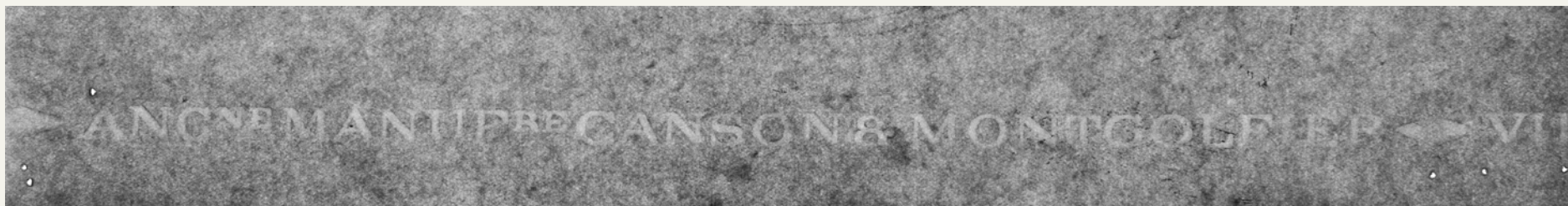


Fig. 3 Countermark

Spiritual *study* for *Saint or Sinner*



Figs. 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: The sheet of paper has been folded and there is evidence it was attached to a board with drawing pins. Verso depicts a seated male figure classically drawn with stylized small figure of a Saint at his feet in the Spiritual style. The recto depicts two figures in the Spiritual style. The larger one possibly symbolising God, hovers above with hands about to cradle the smaller standing figure below.

Inscriptions: Top right hand corner of verso executed in graphite

‘Cover dark grey (Braque) splash of white’

‘Figure umber/Saint (angelico)’

Bottom left hand corner of verso executed in pale ink.

‘Bands of pattern on saint’ in graphite.

‘Saint or Sinner’ in graphite.

Dimensions: 320 x 490mm.

Archive number: GB3025/1/4/80.

Date: 1926-1928.

Technique: Graphite drawing on paper.

Medium: Graphite.

Paper: Cream toned wove French paper –softly sized not surface possibly cotton furnish bearing Canson stamp left edge ◇ ANCNE MANUFRE CANSON & MONTGOLFIER VIDALON -LES ◇

Possibly cylinder made (due to machine cut edge close to stamp).

Medium weight (approximately 150gms).

Cut from a larger sheet.

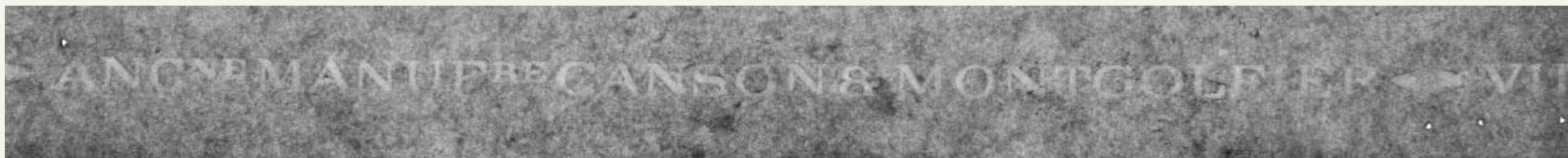


Fig. 3 Countermark

Spiritual *study*



Fig 1 & 2 Left, whole front reflected light: Right, photomicrograph of paper surface characteristics x 6.3 mag.

Description: Spiritual study small standing figure left larger figure with arms and legs astride on the right. Linear modelling. Sheet folded with four distinctly different spiritual studies on each side.

Inscriptions: Top left hand corner of recto in graphite 'figures dark against light, light against dark.'

Dimensions: 320x 490mm.

Archive number: GB3025-1-4-52.

Date: 1927-1928.

Technique: Graphite or black chalk/charcoal.

Medium: Graphite or black/charcoal.

Paper: Cream toned European wove coated paper- likely to be machine- made and composed of mixed rag/wood fibres.

Similar paper to that found in Sims Winsor and Newton Sketchers' Notebook, Series 33 which describes the paper as 'good white paper' [no other details given]

Similar paper but of a lighter weight can be found in Reeves and Sons *The Press Sketch Book* made in three sizes.

Spiritual tracing

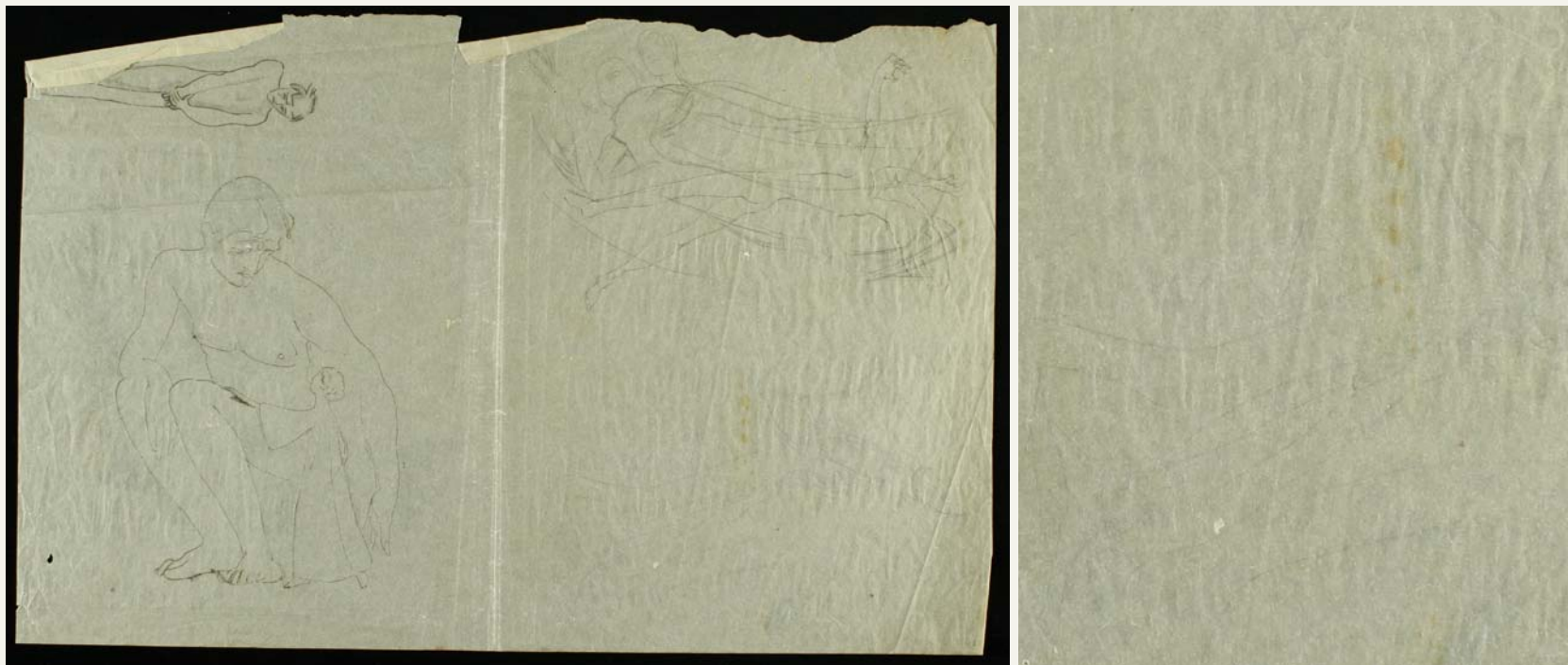


Fig 1 Left, whole front reflected light:

Description: Linear tracing of a spiritual study –two figures larger one seated. Reference dots appear at regular intervals along the line of the figures. This probably facilitated a more spontaneous line when redrawn onto canvas or other chosen support.

Inscriptions: None.

Dimensions: 340 x 550mm irregular.

Archive number: GB3025 -1-4-100.

Date: 1926-1928.

Technique: Tracing.

Medium: Soft graphite.

Paper: Wove commercial oil/resin impregnated tracing paper-discoloured and brittle, likely to be machine- made and chemically bleached.

Transparency was probably achieved by over beating the fibres in combination with chemical treatment of the fibres for example sulphuric acid which serves to collapse fibres down allowing more light to pass through the support. The paper would also most likely be hot pressed or calendered as a final preparation.

Appendix 2

The appearance of pigments in watercolour under various wavelengths of light

A number of painted out samples from various colourmen catalogue reference charts dating from 1887 to 2000 were photographed using Ultraviolet fluorescence photography, Infrared reflectography photography and Infrared false-colour photography and recorded in the Tables below.¹ The results were then used to compare the unknown watercolour and egg tempera colours from each technical case study located in Appendix 3, 4 & 5, the results also informed the contents of Chapters 1, 3 & 4. It should be noted that only those pigments relevant to this research i.e. those suspected by other means or those mentioned by Sims himself, are included in this study. It was also revealed during the course of this work that despite the occasional anomaly, there was a surprising consistency in results across all sample boards examined increasing the value of the technique particularly when sampling proves difficult.



Fig.1: A selection of the authentic painted out sample charts reviewed in reflected light. A full set of images of the sample charts can be found below the summary Tables.

¹ *Ultraviolet fluorescence photography.* Each object was illuminated with two BLB UV light tubes at a distance of 1.2 meters and 30 degree angle to the object. The photograph was then taken on a 30D camera with a 35mm lens over which was placed a Kodak Wratten 2E filter which served to block out all wavelengths greater than 415 nanometres. The camera white balance was set to 8000K: *Infrared reflectography photography.* Each object was illuminated with two halogen lamps set at 30 degrees to the object. A Fuji S3 UVIR camera with a 35mm lens was mounted with a B and W 093 filter which serves to block out all wavelengths below 830nm. The focus was then corrected for infrared light before the photograph was taken: *Infrared false colour photography.* On a Fuji S3 UVIR camera, one photograph was taken under reflected light with a B & W 486 filter to block out all infrared light. A second photograph was taken in IR as specified above. The two images are then loaded into Photoshop. The blue channel of the reflected image was deleted and the green channel placed in the blue channel. Finally, the red channel was placed in the green channel and the IR image pasted into the red channel. The scale of the red channel is then adjusted to overlay the rest of the image. The resulting image enables the viewer to distinguish between certain pigments and drawing materials that may appear very close in colour in reflected light. Although an element of subjectivity exists with this technique, as indeed with all technical photographic techniques, a certain degree of accuracy is achieved when observations are combined with authentic colour reference charts. IRFC is particularly good in distinguishing a number of green and blue pigments and certain black and brown inks. (See also Colbourne 2003).

Key to summary tables

1. WN1 = Winsor and Newton commercial painted out sample card c.1960.
 2. R1 = Roberson sample boards pre 1900 Hamilton Kerr Institute, University of Cambridge.
 3. R2 = Roberson sample boards c.1910 Hamilton Kerr Institute, University of Cambridge.
 4. ST = Winsor and Newton painted out samples 1887 from J. Scott Taylor, *A Descriptive Handbook of Modern Watercolours*.
 5. WN2 = Winsor and Newton commercial painted out sample card c.2000.
- Fl = Ultraviolet fluorescence.
 - = Pigment not included in the chart.

Table 1: Blues

Light source	Prussian blue					Indigo					F. Ultramarine					French Blue				
	WN 1	R1	R2	ST	WN	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2
Normal light	Dark blue	Dark blue	Dark blue	Dark blue	Dark blue	Dark blue grey	Dark blue	Dark blue/grey	Dark blue	-	Mid bright blue	Mid bright blue	Mid bright blue	-	Mid right blue	-	Clear blue	-	Clear blue	-
Infrared	Black	Black	Black	Black	Black	Very pale grey	White	Very pale grey	Very pale grey	-	Very. pale grey	Very pale grey	Very pale grey	-	Pale grey	-	Pale grey	-	Pale grey	-
Infrared false colour	Black purple	Black dark purple	Black dark purple	Purple /black	Purple black	Pink purple	Red pink	Red pink	Red pink	-	Bright pink	Red pink	Red pink	-	Red pink	-	Bright pink	-	Red pink	-
Ultraviolet	Blue /black	Blue/ black	Blue/ black	Blue/ black	Blue/ black	Mid blue	Mid blue	Mid blue	Mid blue	-	Mid blue	Mid blue	Mid blue	-	Mid blue	-	Mid blue	-	Mid blue	-

Table 1.2: Blues

Light source	Smalt					New Blue					Cobalt blue					Intense blue				
	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2
Normal light	-	Clear blue	-	Clear blue	-	-	-	-	Mid blue	-	Sky blue	Sky blue	Sky blue	Mid blue	Sky	-	Grey blue	-	Dark grey blue	-
Infrared	-	Very pale grey	-	Very pale grey	-	-	-	-	Very pale grey	-	Very pale grey	Very pale grey	White	White	White	-	Very pale grey	-	White	-
Infrared false colour	-	Strong pink	-	Strong pink	-	-	-	-	Strong pink	-	Mid pink	Strong pink	Strong pink	Strong pink	Strong pink	-	Strong pink	-	Strong pink	-
Ultraviolet	-	Mid blue	-	Mid blue	-	-	-	-	Mid blue	-	Pale blue	Pale blue	Pale blue	Pale blue	Pale blue	-	Mid blue	-	Mid blue	-

Table 1.3: Blues

Light source	Antwerp blue					Cerulean blue					Winsor blue					Manganese blue				
	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2
Normal light	Grey blue	Mid /dark blue	Mid /dark blue	Sky blue-	Mid dark blue	Mid blue	Blue/ green	Blue/ green	Blue green	Blue green	Dark blue	-	-	-	Dark blue	Light blue	-	-	-	Light blue
Infrared	Mid grey	Grey black	Grey black	Grey black	Grey black	White	White	White	White		Pale grey	-	-	-	Pale grey	Mid grey	-	-	-	White
Infrared false colour	Bright purple	Dark purple	Dark purple	Dark purple	Dark purple	Pink	Strong pink	Strong pink	Strong pink		Red	-	-	-	Red	Mid purple	-	-	-	Bright pink
Ultraviolet	Pale blue	Mid blue	Mid blue	Mid blue	Mid blue	Mid blue	Mid blue	Mid blue	Mid blue		Dark-blue/ black	-	-	-	Dark-blue/ black	Mid blue	-	-	-	Mid blue

Table 1.4: Blues

Light source	Permanent blue					Cyanine blue					Ultramarine ash				
	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2
Normal light															
	Sky blue	Sky blue	Sky blue	-	-	Dark blue	Dark blue	Dark blue	-	-	Pale grey blue	Very pale mid blue	Very pale mid blue	-	-
Infrared															
	Very pale grey	Pale grey	Pale grey	-	-	Black	Black	Black	-	-	White	Pale grey	Pale grey	-	-
Infrared false colour															
	Red pink	Red pink	Red pink-	-	-	Black blue	Dark purple	Dark purple	-	-	Light pink	Bright pink	Pink	-	-
Ultraviolet															
	Mid blue	Mid blue	Mid blue	-	-	Mid blue	Mid blue	Mid blue	-	-	Mid blue	Mid blue	Pale blue	-	-

Table 2: Greens

Light source	Viridian					Emerald oxide of chromium					Oxide chromium					Cobalt green				
	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2
Normal light	Dark green	-	-	Dark green blue	Dark green	-	Blue green	Blue green	Blue green	-	Dark green	Dark green	Dark green	Dark green	Dark green	Grey green	Mid green	-	-	Grey green
Infrared	Very pale grey	-	-	White	Very pale grey	-	Pale grey	Pale grey	Very pale grey	-	Pale grey	Pale grey	Pale grey	Pale grey	Pale grey	Very pale grey	Very Pale grey	-	-	Very pale grey
Infrared false colour	Bright pink	-	-	Bright pink	Bright pink	-	Bright pink	Bright pink	Bright pink	-	Rose pink	Rose pink	Rose pink	Rose pink	Rose pink	Bright pink	Bright pink	-	-	Bright pink
Ultraviolet	Green/blue	-	-	Green /blue	Dark	-	Mid blue	Blue green fl.	Mid blue	-	Dark blue /green	Dark blue /green	Dark blue /green	Dark blue /green	Dark blue /green	Dark blue	Dark blue	-	-	Dark blue

Table 2.1: Greens

Light source	Prussian green					Terre verte					Sap green					Olive green				
	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2
Normal light																				
	Dull blue green	Dull blue green	-	Dull blue green	-	Pale grey green	Olive green	-	Pale grey green	Olive green	Bright green	Dark olive green	Dark olive green	Dark olive green	Mid green	Olive green	Olive green	Olive green	Olive green	Olive green
Infrared																				
	Very dark grey	Very dark grey	-	Very dark grey	-	Mid grey	Mid grey	-	Mid grey	Mid grey	Mid grey	Very pale grey	Very pale grey	Very pale grey	Pale grey	Mid grey	Pale grey	Pale grey	Pale grey	Pale grey
Infrared false colour																				
	Dark blue	Strong purple	-	Dark purple	-	Grey blue	Grey blue	-	Grey blue	Grey pink	Purple	Red	Red/pink	Red/pink	Mid pink	Grey pink	Red	Red pink	Red pink	Rose pink
Ultraviolet																				
	Dark	Dark	-	Dark	-	Dark	Dark	-	Dark	Dark	Dark	Mid blue with slight green fl.	Mid blue with slight green fl.	Mid blue with slight green fl.	Dark	Dark	Mid blue with slight green fl.	Mid blue with slight green fl.	Dark blue Slight green fl.	Dark

Table 3: Pinks

Light source	Rose madder					Crimson lake					Carmine					Scarlet lake				
	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2
Normal light	Rose pink	Bright pink	Bright pink	Bright pink	Purple pink	Red pink	Purple pink	Purple pink	Pink purple	-	Red purple	Blood red	Dark purple	Red pink	-	Pink orange	-	-	Red pink	Red orange
Infrared	White	White	White	White	White	White	White	White	White	-	White	White	White	White	-	White	-	-	White	White
Infrared false colour	Lemon yellow	Lemon yellow	Lemon yellow	Lemon yellow	Lemon yellow	Yellow	Yellow	Yellow	Yellow	-	Lemon yellow	Yellow	Yellow	Yellow	-	Lemon yellow	-	-	Lemon yellow	Lemon yellow
Ultraviolet	Mid blue	Strong salmon pink fl.	Strong salmon pink fl.	Strong salmon pink fl.	Dark purple	Dark Purple	Dark Purple	Mid Purple	Dark Purple	-	Dark hint of Purple	Dark hint of Purple	Dark hint of Purple	Dark hint of Purple	-	Dark	-	-	Purple	Purple

Table 4. Purples and violets

Light source	Purple lake					Cobalt violet					Mauve					Permanent mauve				
	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2
Normal light	-	Dark purple	-	Dark purple	-	Purple	Purple	Purple	-	Purple	Purple	Purple	-	Purple	-	Grey purple	-	-	-	Grey purple
Infrared	-	Very pale Grey	-	White	-	Mid grey	Mid grey	Mid grey	-	Light grey	Very pale grey	Very pale grey	-	White	-	Pale grey	-	-	-	Pale grey
Infrared false colour	-	Orange /yellow	-	Orange /yellow	-	Brown	Brown	Brown	-	Yellow	Orange	Orange /brown	-	Orange	-	Ochre	-	-	-	Ochre
Ultraviolet	-	Dark purple	-	Dark purple	-	Mid purple	Mid blue	Bright blue fl.	-	Dark Purple tint	Mid Blue tint	Pink fl.	-	Mid Blue	-	Dark	-	-	-	Dark

Table 5: Reds and red earths

Light source	Vermilion					Scarlet vermilion					Cadmium red					Light red				
	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	S T	WN 2	WN 1	R1	R2	ST	WN 2
Normal light	Orange red	Red	Red	Red	-	Orange red	Light red	-	Light red	-	Red	-	Red	-	Red	Mid rust brown	Mid rust brown	Mid rust brown	Mid rust brown	Mid rust brown
Infrared	White	White	White	White	-	White	White	-	White	-	White	-	Pale grey	-	White	Pale grey	Pale grey	Pale grey	Pale grey	Pale grey
Infrared false colour	Lemon yellow	Lemon yellow	Lemon yellow	Lemon yellow	-	Lemon yellow	Lemon yellow	-	Lemon yellow	-	Lemon yellow	-	Green yellow	-	Lemon yellow	Dull lemon yellow	Dull lemon yellow	Dull lemon yellow	Dull lemon yellow	Dull lemon yellow
Ultraviolet	Dark brown purple	Dark brown purple	Dark brown purple	Dark brown purple	-	Dark brown purple	Dark brown purple	-	Dark brown purple	-	Dark	-	Dark purple	-	Dark	Dark	Dark	Dark	Dark	Dark

Table 5.2: Reds

Light source	Venetian red					Indian red				
	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2
Normal light	Mid brown	Mid brown	Mid brown n	Mid brown	Mid brown	Red brown	Purple brown	Purple brown	Purple brown	Brown
Infrared	Pale grey	Pale grey	Pale grey	Pale grey	Pale grey	Pale grey	Mid grey	Mid grey	Mid grey	Mid grey
Infrared false colour	Yellow with green tint	Yellow with green tint	Yellow with green tint	Yellow with green tint	Yellow with green tint	Yellow with green tint	Olive	Olive	Olive	Olive
Ultraviolet	Black	Black	Black	Black	Black	Darker	Darker	Darker	Darker	Black

Table 6: Yellows

Light source	Indian yellow					Gamboge					Yellow lake						Aureolin (cobalt yellow)			
	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	W N 2	WN 1	R1	R2	ST	WN 2
Normal light	Strong yellow	Yellow	Yellow	Strong yellow	Strong golden yellow	Mid yellow	Mid yellow	Mid yellow	Mid yellow	Mid yellow	-	Mid yellow	-	Mid yellow	-	Yellow	Yellow	Yellow	Yellow	Yellow
Infrared	White	White	White	White	White	White	White	White	White	White	-	White	-	White	-	White	White	White	White	White
Infrared false colour	Pale lemon yellow	Pale lemon yellow	Very pale lemon yellow	Very pale lemon yellow	Very pale lemon yellow	Very pale lemon yellow	Very pale lemon yellow	Very pale lemon yellow	Very pale lemon yellow	Very pale lemon yellow	-	Very pale lemon yellow	-	Very pale orange	-	White	White	White	White	White
Ultraviolet	Black	Vivid bright orange fl.	Olive /brown	Vivid bright orange fl.	Black	Mid brown	Dark Brown	Dark Brown green	Dark Brown green	Dark	-	Brown olive	-	Brown olive	-	Dark emerald green	Dark emerald green	Dark emerald green	Dark emerald green	Dark emerald green

Table 6.1: Yellows

Light source	Lemon yellow					Yellow ochre					Chrome yellow				
	WN 1	R1	R2	ST 7	WN 2	WN 1	R1	R2	ST	WN 2	WN 1	R1	R2	ST	WN 2
Normal light	Pale yellow	Pale yellow	Pale yellow	Pale yellow	Pale yellow	Yellow brown	Yellow brown	Yellow brown	Yellow brown	Yellow brown	Bright yellow	Light bright yellow	-	Bright yellow	-
Infrared	White	White	White	White	White	Very pale grey	Very pale grey	Very pale grey	Very pale grey	Very pale grey	White	White	-	White	-
Infrared false colour	White	White	White	White	White	Light bright green	Light bright green	Light bright green	Very light olive	Very light olive	White	White	-	White	
Ultraviolet	Darker	Black	Black	Black	Black	Black	Black	Black	Black	Black	Darker	Dark green tinge	-	Darker Green tinge	-

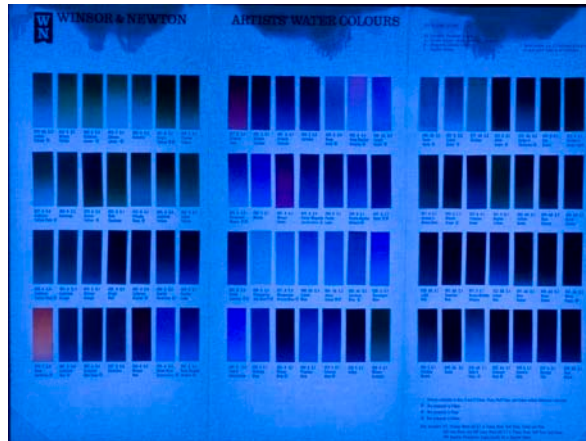
Reference charts

Winsor and Newton commercial painted out sample card c.1960

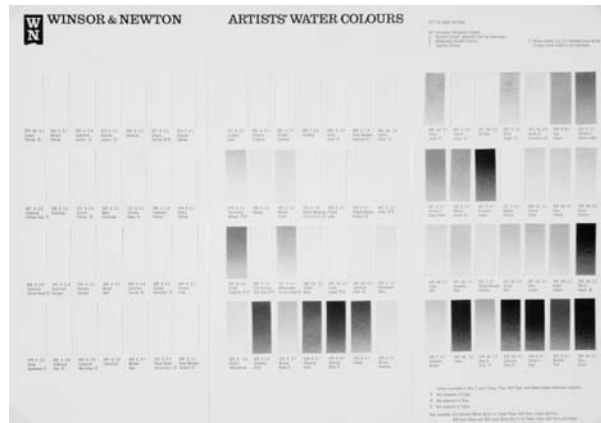
Chart 1



Reflected light



UV



IR



FCIR

**Charles Roberson and Co. Superfine Watercolours: Painted out samples c1900.
Roberson archive Hamilton Kerr Institute, University of Cambridge ©**

Chart 2



Reflected light

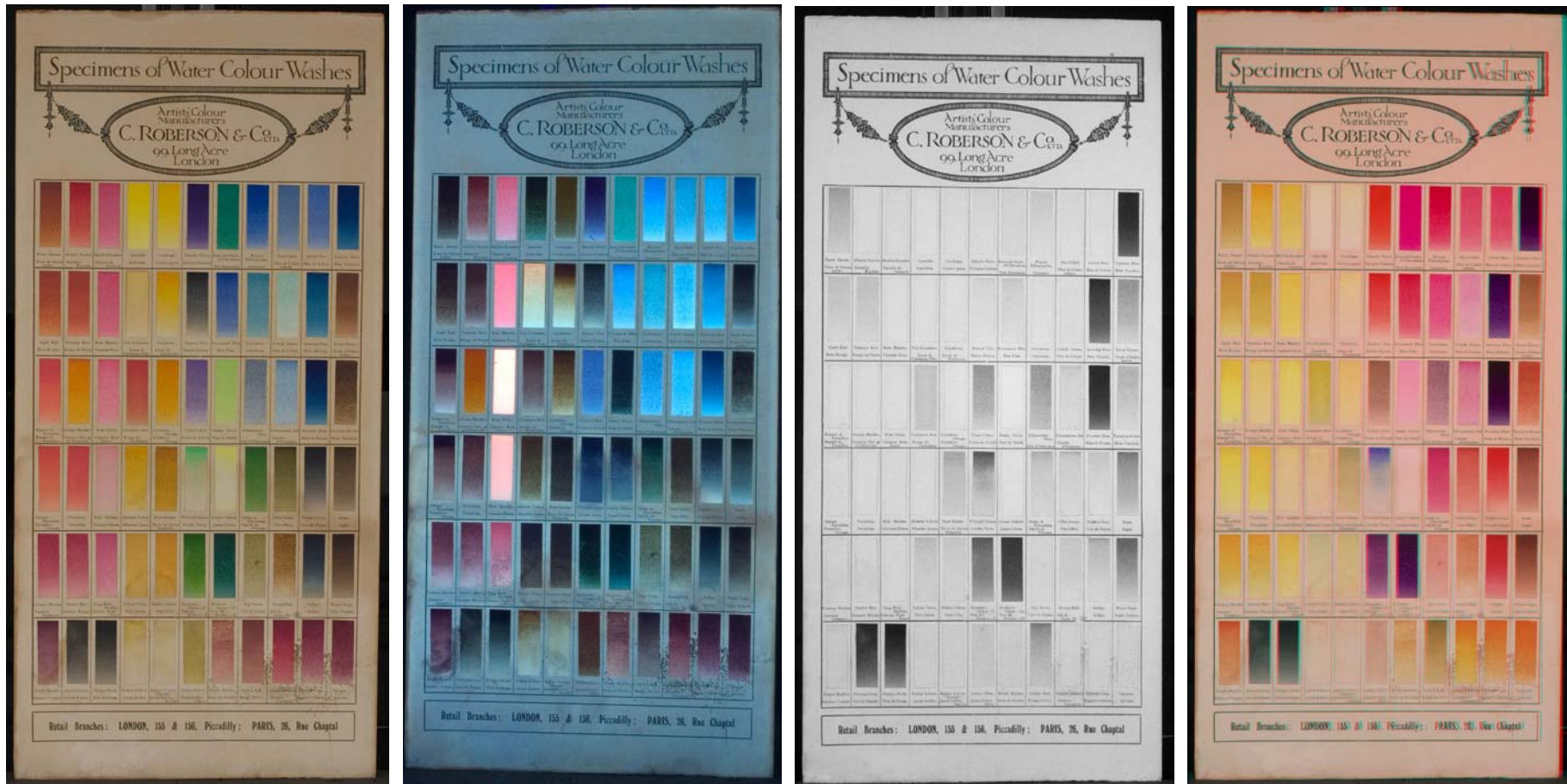
UV

IR

FCIR

**Charles Roberson and Co. Superfine Watercolours: Painted out samples c1900.
Roberson archive Hamilton Kerr Institute, University of Cambridge ©**

Chart 3



Reflected light

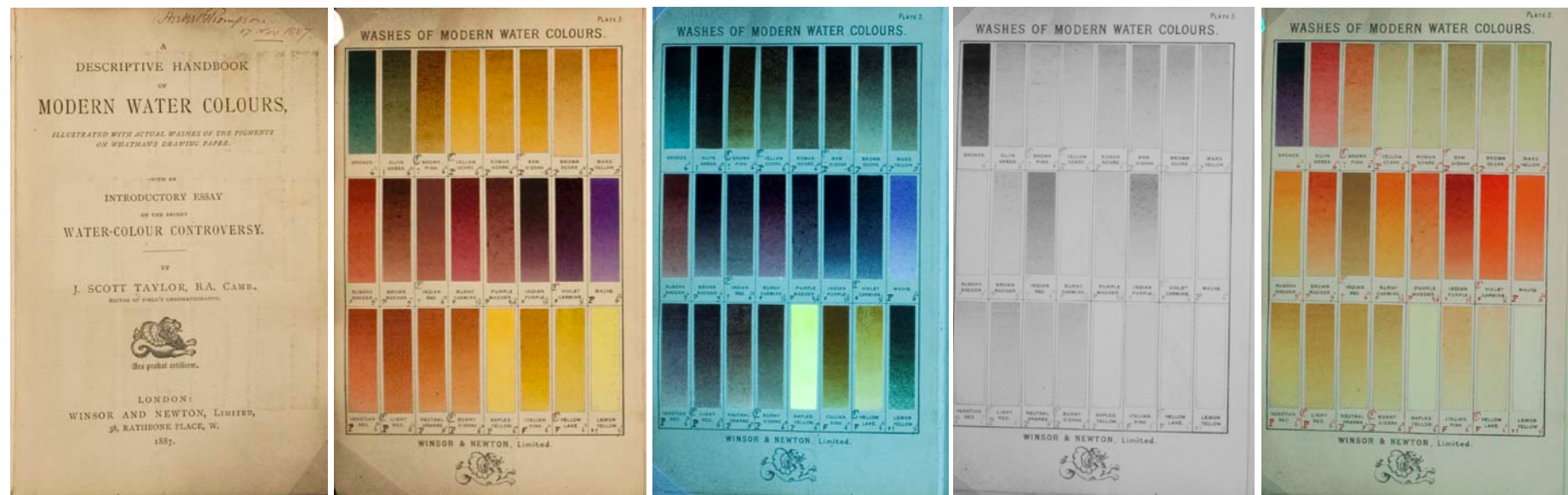
UV

IR

FCIR

Winsor and Newton painted out samples 1887 from J. Scott Taylor *A Descriptive Handbook or Modern Watercolours*

Chart 4.1



Cover

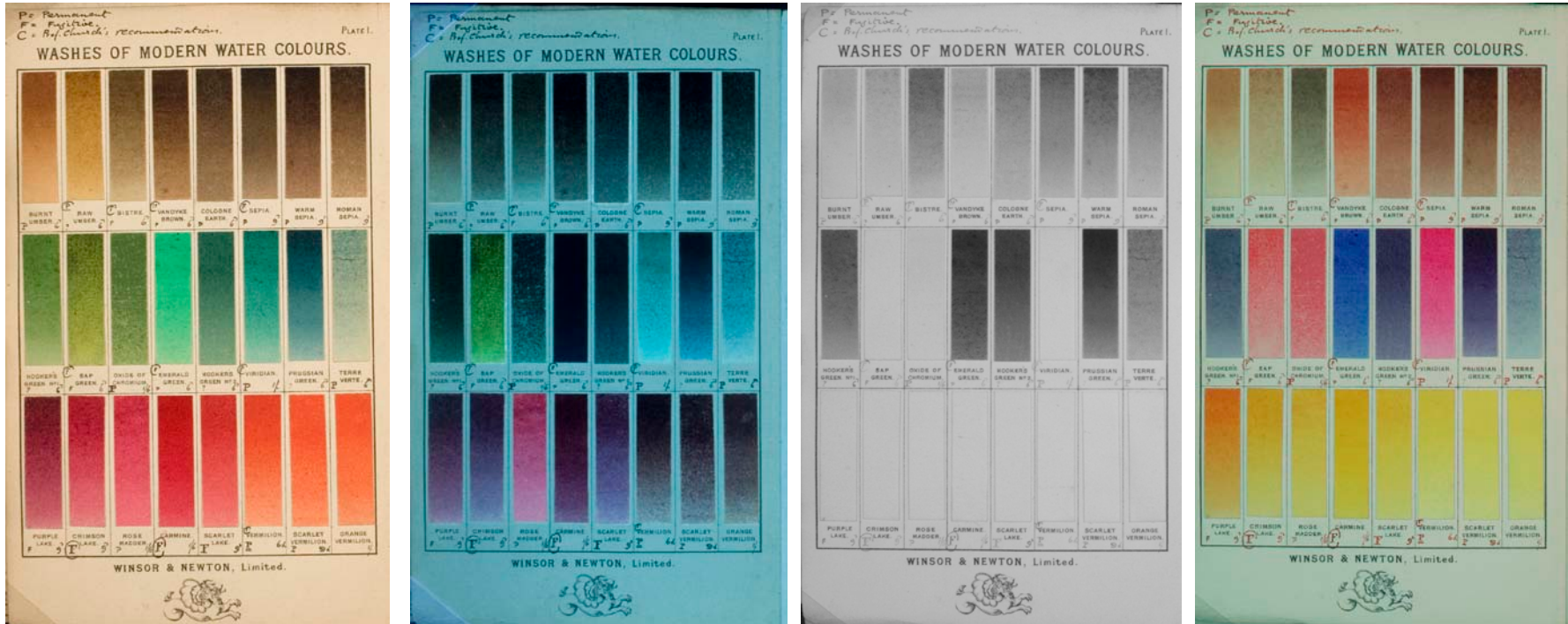
Reflected light

UV

IR

FCIR

Chart 4.2



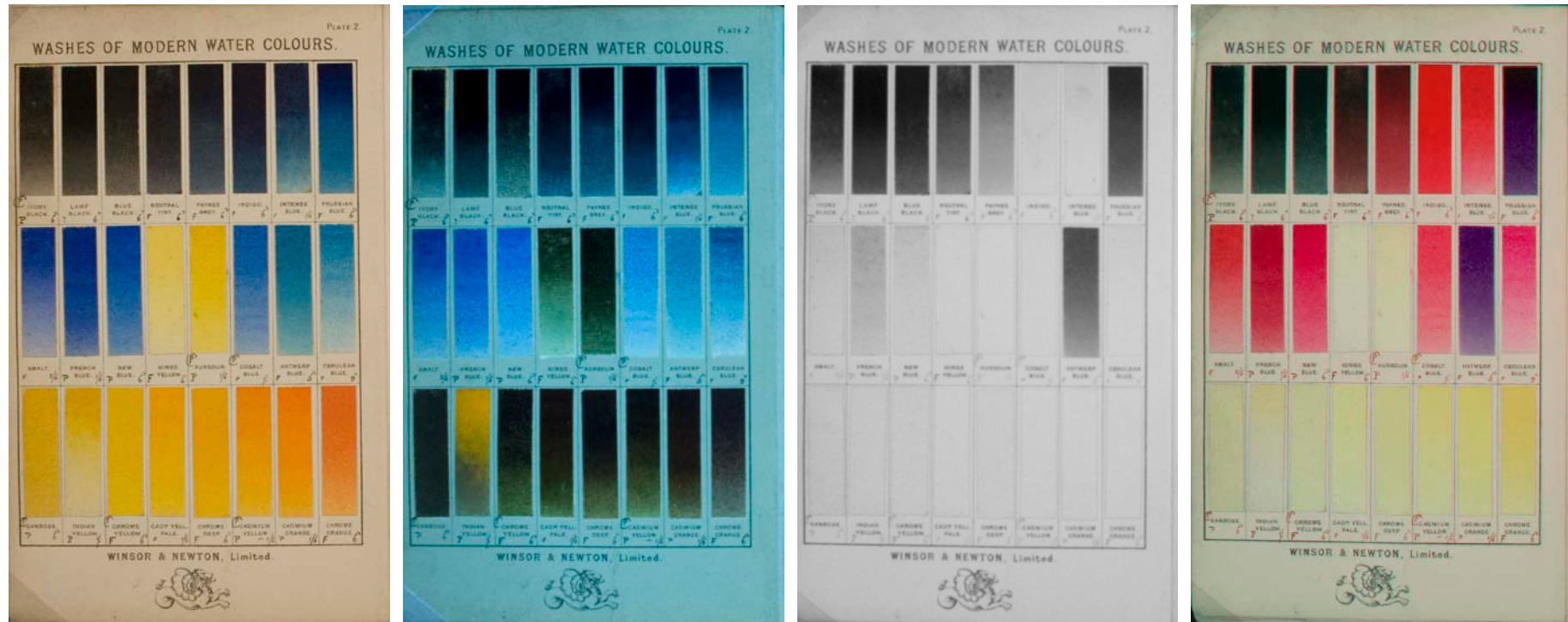
Reflected light

UV

IR

FCIR

Chart 4.3



Reflected light

UV

IR

FCIR

Winsor and Newton commercial painted out sample card c.2000

Chart 5



Reflected light



UV



IR



FCIR

Appendix 3

A selection of paper types, watermarks, identifying marks and pigments from Sims' coloured works from the Northumbria archive

Aims and summary of the survey

Pigment examination

The aim of this survey was to review a range of supports and pigments which Sims used for his watercolour studies and determine whether any specific trends or discoveries emerge. Several key pieces from the archive were selected, to represent each decade and to cover as broad a range of materials as possible. A general understanding of the pigments present was achieved through a combination of simple but thorough techniques involving close observation, spot tests and a range of technical photographic techniques.¹ The binocular microscope in conjunction with a fibre-optic light source which created a raking light was used to assist visual examination. Lower magnification (typically x 6.3 to x 40 magnification) highlighted elements within the painting such as the overlay of one colour above the next and levels of opacity or transparency. It also emphasised how the paint was applied, for example the quality of the brushstrokes, wet in wet washes and other less common methods practiced by Sims, including stippling, scumbling and sponging out techniques. At higher magnification (typically x 40 to x 80 magnification), pits and craters in the paint surface could be seen and observations relating the extent of pigment penetration into the support.

¹ Several case studies were subjected to spot-tests with deionised water. This was helpful in assessing the permeability characteristics of the media and an aid in determining the possible presence of egg tempera.

Each study was also examined under various wavelengths of light including UV, IR and IRFC and results compared against the authors own tables based on the examination of a range of authentic painted out samples dating from 1887. (See Appendix 2) This process was extremely helpful in inferring a range of pigments without the associated risk of sampling.

Paper examination

All papers were examined in transmitted light, watermarks and countermarks were recorded and raking light was used to assess the texture of the surface. The type of paper -laid or wove, machine, mould-made or hand-made- was noted as was the distance between the chain lines. Although it is acknowledged that describing paper tone is subjective due to age related discolouration, an attempt was made to record the colour as this was felt to have an overall bearing on the aesthetics of watercolour and was likely to reflect the conscious decisions made by the artists when choosing a piece of paper. Colour descriptions, as stated earlier, were confined to tones listed in suppliers catalogues.

The paper survey revealed at Sims used a relatively wide range of paper supports made in both French and English mills, including white Whatman watercolour boards and Royal Watercolour Society approved or commissioned papers. Most could be classified as good- quality wove, 'not' surfaced papers made from cotton or linen rags, and tub-sized with gelatine which made the paper more durable. A visual assessment of the paper used for later works showed once again as in his drawings, a preference for buff coloured North's OW paper, a support, despite its thinness, that could withstand soaking and reworking.

Towards the end of his career, post 1920, there appears to be a lack of consistency in the papers selected and an increase in the use of non-traditional artist supports such as commercial Bond writing papers from America and very thin machine-made, super calendared papers, with distinct Dandyroll counter- marks, many of which were attached to inexpensive wood-pulp boards. In addition to the papers surveyed, Sims also makes reference in his dairies to having used cartridge papers² and Japanese papers. There are two entries in Sims' *Reporters Notebook* for Japanese paper, one which recounts its 'delightful buttery' texture and the difficulties he had in drawing on it in charcoal and a further entry where he wrote: 'sized Japanese vellum-excellent can scrape on it.'³ Japanese vellum, more accurately known as *Torinoko*, is a broad category of smooth, lustrous papers of different weights, colours and grades.⁴ Vellum papers were a popular choice amongst certain artists from the late

² Sims mentions cartridge in his *Studio Diary* 1909-1915: 29.

³ *Reporter's Notebook* 1905: December 21& 1908: June 5.

⁴ Schenck records that initially the name *Torinoko* refers to a thin, dense paper made from mitsumata, paper mulberry and later wood-pulp. Vellum papers may not show a laid pattern in transmitted light due to their density, the best of which resembled fine parchment. *Kyokoshi*, a thick paper originally made from mitsumata fibres developed during the Meiji period, was also sometimes referred to as vellum. It was made by dipping the mould into the pulp several times and stacking individual sheets between cotton cloths. After pressing and drying, the sheets were calendared to create a smooth surface resembling Western wove papers. The impression of the cloth remains after processing and the sheet often has a cloudy appearance in transmitted light. Although introduced at the 1878 Paris Exposition, vellum *Kyokushi* papers, known also as *Japon Imperiale* in France, only became commercially available in 1886 when the Mitsui and company, with addresses in London, Paris and New York was advertised as sole

1880s including James Abbott McNeill Whistler(1834-1911), Félix Henri Bracquemond (1833-1914), Charles François Daubigny(1817-1878) and Alphonse Legros (1837-1911) but largely in relation to printing limited or deluxe edition prints. It was however highly unusual for British artists of this period to use Japanese papers for drawing or watercolour painting and Sims may well have been an early exponent.

agents. French papermakers made a machine made paper with similar characteristics known as *Japon Simili* which was also imported to Japan in 1901. In turn the Japanese made *Mozoshi*, a machine made paper from soft wood that mimicked the French *Simili*. None of the above papers feature in the regular suppliers catalogues so one could speculate that Sims sourced his velum paper during regular visits to Paper is or perhaps direct from the Mitsui London office. Colbourne (ed) 2009:78 &79.

Study *Lady with Pearls* [Lady Rocksavage]



Fig. 1 Reflected light



Fig. 2 IR



Fig. 4 UV

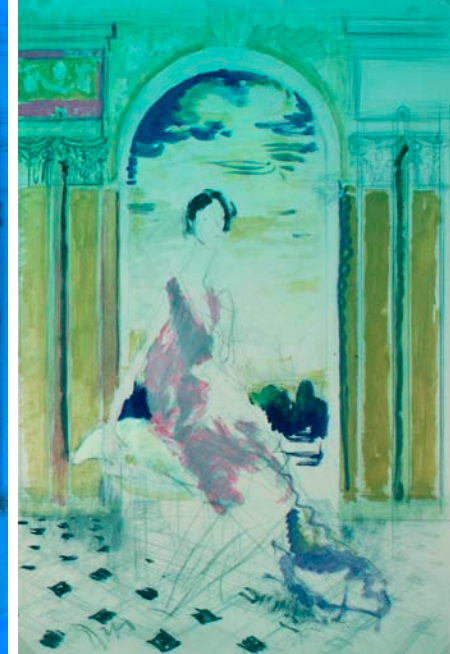


Fig. 3 IRFC

Description: Rapid coloured study of a lady wearing a blue dress seated on a yellow cushion framed by a classical arch. The strong perspective and design elements which include the Corinthian columns and chequered tiled floor borrow heavily from the early Italian and Dutch masters of the 15th century. Vitality is dramatically enhanced by the juxtaposition of the vivid colour passages and the geometric orientation of the figure, yet the study also possesses a sense of elegance and repose suggested by the vertical lines and use of architectural features.⁵ The intense colours used throughout the composition have resulted in the flattening of the picture plane, and limited recession. Furthermore there is almost a complete absence of shadow and highlighting. The figure seated in front of a decorative arch was a recurring feature in many of Sims' portraits, pastoral and spiritual paintings. The sitter is likely to be the society beauty the Marchioness of Cholmondeley, Countess Rocksavage.

⁵ The introduction of architecture in a picture is the most readily accessible means of introducing an element of repose into a composition and it is recognised that nearly all good decorative paintings have had an architectural setting or backdrop. Holmes: 1908.

Palette: Vivid palette of bright yellow, reds blue and greens.

Dimensions: 460 x 310mm.

Date: Early 1920s.

Archive number: GB3025-1-4-69.

Inscriptions: None.

Technique: Watercolour and tempera? with charcoal and graphite under-drawing over a yellow wash. The paint is applied in a series of opaque (impasto in places) and transparent washes and a straight edge or ruler was used to delineate some of the architectural features. The study is confidently and rapidly executed with a soft brush.

The natural tone of the paper contributes well to the overall colour scheme of the study. There is evidence to suggest that the drawing was pinned to a drawing board at the edges.

Medium: Opaque and transparent watercolour, egg tempera? charcoal and graphite.⁶

Paper: Buff coloured European machine- made wove, hot pressed or calendared surface.

Paper has ten individual round Dandy roll countermarks with the initials /numbers R & P /1094

Probably composed of wood fibres and internally sized (alum and rosin?) with high ratio of fillers suggested by its opacity and porosity.

Four straight cut edges.

It appears that half of a full sheet of paper was used as it registers with that of GB3025-1-4-70.

This would make the original size of the paper 18 x 24 inches.

40x magnification: Pigment- Close examination of the pigmented surface revealed few cracks and only the occasional pit.

Spot tests with water indicated a high resistance to wetting-up in the white and light passages of paint characteristics of egg tempera in addition, there was no offsetting.

*Paper-*The paper surface has a mechanical and regular appearance typical of machine made paper. The texture resembled fine woven linen.

Spot test with water resulted in the immediate penetration of the liquid which suggests the paper is extremely porous.

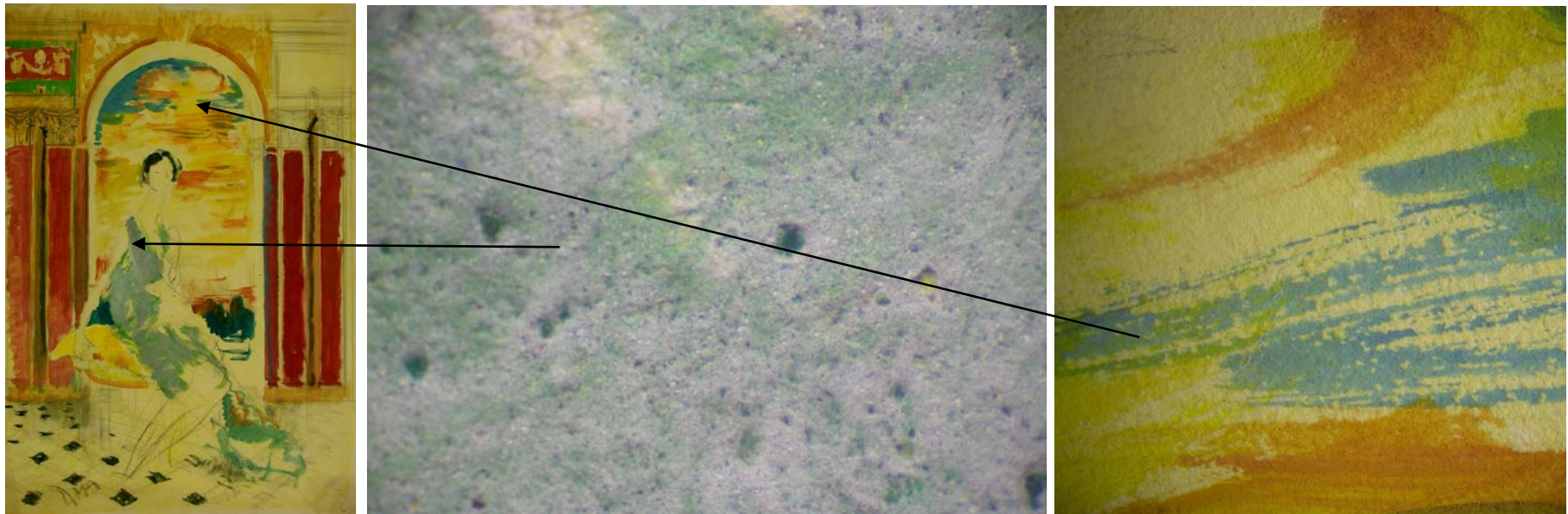


Fig. 6 Dandyroll countermark.

⁶ It is possible that Sims may have used a preparatory commercial tempera product. (See Chapter 3 for more details).

Technical examination

Sample site	Description		UV	IR	IRFC	40x magnification	Inference
1	Dark red		Absorption red brown	Moderate absorption	yellow	Many pits in the surface Pigment finely Particulate	Pitted surface resembles egg tempera Fine particulate is suggestive of synthetic earth (Mars colours)
2	Bright yellow		Bright yellow brown	Transparent	white	Many pits Fine green pigments embedded in surface suggesting a mixture	Cadmium yellow /chrome yellow With traces of an unknown green
3	Pale opaque blue		Moderate absorption Blue	Moderate absorption	pink	Large dark blue particles varying in size embedded in film suggesting a mix of blue and white pigments	Predominantly white (zinc oxide) and Prussian blue in egg tempera
4	Mid blue		Strong absorption	Strong absorption	Blue black	Small traces of white embedded in film	Predominantly Prussian blue with traces of white (zinc oxide) in egg tempera?
5	Dark Blue		Very strong absorption	Dark /black	Blue black		Prussian blue possibly with carbon black added in egg tempera
6	Mid green		Slight absorption Dull green	Transparent	Rose pink	Opaque	Viridian with traces of white



Figs. 7 & 8: Left, x 6.3 mag. the under white layer has the familiar pits and craters associated with egg tempera over which a transparent watercolour glaze/wash has been added: Right, transparent glazes laid one above the other over the yellow ground.

Study for portrait of *Lady Rocksavage*



Fig. 1 Reflected



Fig. 2 IR



Fig. 3 UV



Fig. 4 IRFC

Description: A study of the portrait of *Lady Rocksavage* and her son. The two figures are seated on a stone plinth under a decorative Italianate arch with a landscape beyond..

Palette: Greens, blues, white, red and earth colours over a vivid yellow ground.

Dimensions: 430 x 280mm.

Archive number: GB3025-1-4-71.

Date: Early 1920s.

Inscriptions: None.

Technique: Egg tempera? and watercolour with black chalk/ charcoal and graphite under drawing applied over a yellow ground

The study is rapidly executed with watercolour applied with a soft haired brush and tempera with a stiff, possibly hogshair brush. The pigment is applied very dryly in parts and dragged over the surface revealing the slight texture/grain of the support beneath. The watercolour is applied either with the point of the brush or in a broad wash.

The paper is glued to a secondary wood-pulp backing board for support during painting. In areas of overworking, the brown tone of the board is revealed. (See Fig.7 below).

Medium: Egg tempera? and watercolour with black chalk/ charcoal and graphite under-drawing.

Paper: Grey coloured European machine made wove, hot pressed or calendered surface.

Paper has several individual round Dandy roll countermarks with the initials /numbers R & P /1094.

A very thin paper (approximately 70gms)

Probably composed of wood fibres and internally sized (alum and rosin?) with high ratio of fillers suggested by its opacity and porosity.

The sheet is irregularly cut on both left and right hand edges.

40x magnification: *Pigment-* Close examination of the pigmented surface revealed few cracks and only the occasional pit visible.

Spot tests with water indicated a high resistance to wetting-up in the white and light passages of paint characteristics of egg tempera in addition, there was no offsetting.

*Paper-*The paper surface has a mechanical and regular appearance typical of machine made paper. The texture resembled fine woven linen.

Spot test with water resulted in the immediate penetration of the liquid which suggests the paper is extremely porous.



Fig. 6 Dandyroll countermark.

Technical examination

Sample site	Description		UV	IR	IRFC	40x magnification	Inference
1	Bright yellow background		Ochre /olive	White	Pale pink		Chrome yellow
2	White		White	White	White	Porous and pitted surface	Inconclusive Possibly zinc or lead white in egg tempera or lean oil? There are splatters of resin type material close by the passages of white paint which fl. bright white. This may suggest the presence of copal
3	Bright transparent green		Mid green fl	White	Rose pink	Transparent and granular , bubbles in surface	Transparency and granular nature suggests the pigment is in egg tempera? Possibly viridian green
4	Dark blue in sky		Strong absorption /blue	Dark	Dark blue /black	High tinting strength	Prussian blue
5	Golden yellow in frieze		Opaque oxide red	White	Pale yellow	Opaque no pits evident	Possibly cadmium yellow (comparative samples not available)
6	Mid pink		Pink	White	Yellow	Opaque white mixed into red /pink	Mix of white (see above) and vermilion
7	Red		Absorbing Brown/purple	White	Yellow		Vermilion

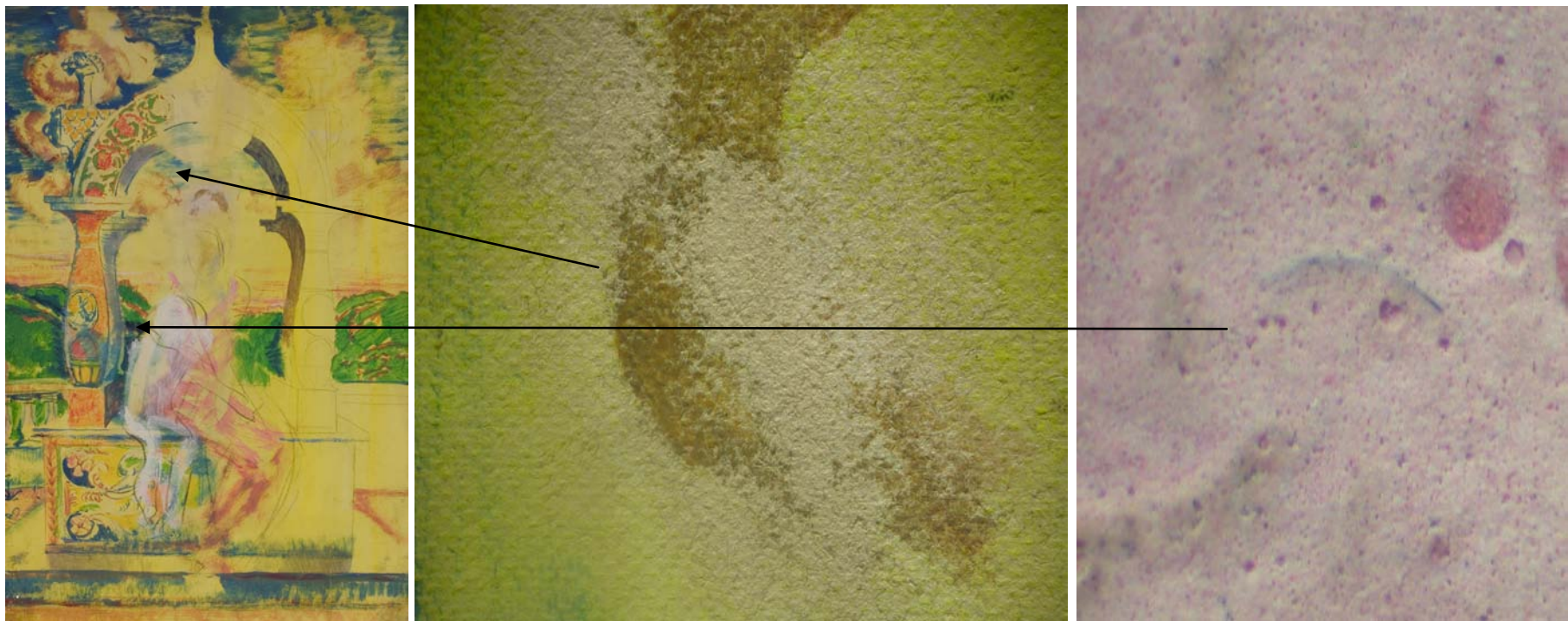


Fig. 7 & 8: Middle, x 6.3 mag. The very thin paper has been rubbed away in the area of the face to reveal the brown wood-pulp backing board below. The yellow base colour is reminiscent of imprimatura layer Sims used for his canvasses: Right, x 40 mag. familiar pits visible in the white /pink area of the sitter's costume is suggestive of egg tempera or a similar commercially prepared product.

Study for Fashion Dress



Fig. 1, Left, reflected light: Fig. 2, Right, detail showing squaring up and graphite and charcoal under-drawing.

Description: A study of a woman [Lady Rocksavage?] wearing a pink dress, standing framed by a classical Italianate arch and balustrade. The strong sense of decoration, movement and vitality, is enhanced by the exaggerated perspective, juxtaposition of bold colour passages and sweeping/rapid brush marks. The intense colours throughout the composition and almost complete absence of shadow and highlighting also serves to flatten the entire picture plane inhibiting the feeling of recession.

The painting has been squared up to aid transferral to canvas or other chosen support. (See Fig. 2).

Palette: Vivid palette of bright yellow, reds blue and greens – a great deal of white has been used to increase opacity and unify the palette. A full technical study was not completed as the similarities with GB3025-1-4-71 & 69 were apparent.

Dimensions: 430 x 280mm.

Date: c.1920.

Archive number: GB3025-1-4- 70.

Inscriptions: None.

Technique: Watercolour and tempera? with charcoal and graphite under-drawing over a yellow wash. The paint is applied in a series of opaque and transparent washes and a straight edge or ruler was used to delineate some of the architectural features. The study is confidently and rapidly executed with a soft brush. The natural tone of the paper contributes well to the overall colour scheme of the study. There is evidence to suggest that the drawing was pinned to a drawing board at the edges.

Medium: Opaque(impasto in places) and transparent watercolour, egg tempera? charcoal and graphite.⁷

Paper: Buff coloured European machine- made wove, hot pressed or calendared surface.

Paper has ten individual round Dandy roll countermarks with the initials /numbers R & P /1094

Probably composed of wood fibres and internally sized (alum and rosin?) with high ratio of fillers suggested by its opacity and porosity.

Four straight cut edges.

It appears that half of a full sheet of paper was used as it registers with that of GB3025-1-4-71.

This would make the original size of the paper 18 x 24 inches.

40x magnification. Pigment- Close examination of the pigmented surface revealed few cracks and only the occasional pit.

Spot tests with water indicated a high resistance to wetting-up in the white and light passages of paint characteristics of egg tempera in addition, there was no offsetting.

*Paper-*The paper surface has a mechanical and regular appearance typical of machine made paper.

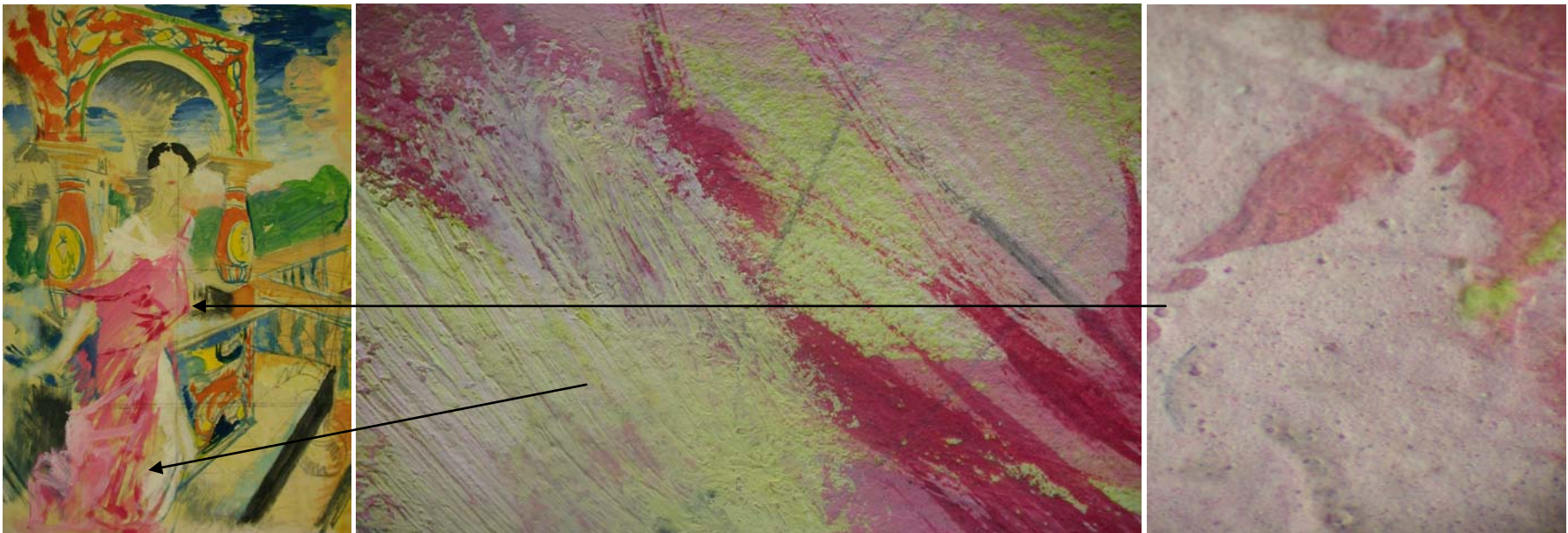
The texture resembled fine woven linen.

Spot test with water resulted in the immediate penetration of the liquid which suggests the paper is extremely porous.

⁷ It is possible that Sims may have used a preparatory commercial tempera product. (See Chapter 3 for more details).



Fig. 3 Dandyroll countermark.



Figs. 6 & 7: Middle, x 6.3 mag. Opaque watercolour and transparent touches add depth to the painting. The distinctive brush marks are likely to be made with a coarse brush, adding movement and energy to the piece: Right, x 40 mag. The familiar pits of egg tempera can be seen in the white or white mixed areas.

Related studies in the archive

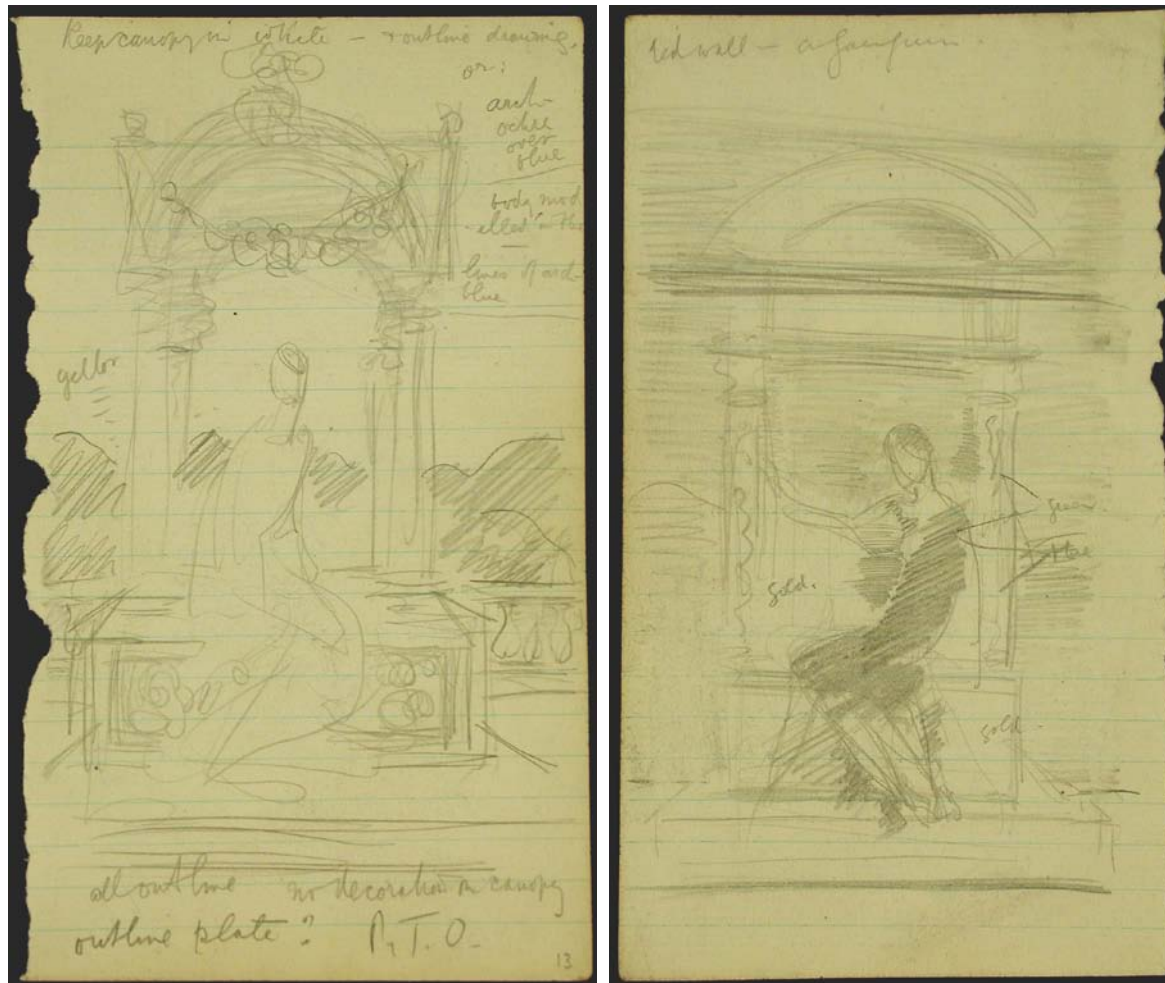


Fig. 4 & 5 Related studies from sketch book c.1920-21; GB3025-4.2.

Study Statue of flute player and boy



Fig. 1Reflected



Fig. 2 IR



Fig. 3 UV



Fig. 4 IRFC

Description: Unfinished watercolour of nude statue of female flute player with landscape and farm dwellings beyond. An incongruous boy in sailor suit and hat located in bottom right hand corner of the composition is looking skyward. The boy is likely to be modelled on one of his sons.

Palette: A range of blue, grey and greens.

Dimensions: 330 x 230 mm irregular shape.

Inscriptions: None.

Archive number: GB3025-1-4 152.

Date: c.1906.

Technique: Transparent watercolour on thin paper, applied wet in wet and with the point of the brush. Rapidly executed with minimal detail evidence of much alteration and sponging out.

Medium: Transparent watercolour with touches of opaque paint.

Paper: Moderately thin, handmade? off white, wove, European paper.

Possibly cotton based fibre and bleached.

Hot pressed surface and moderately hard sized (gelatine / alum most likely) durable surface.

Resembles that of a J. Green and Son paper.

Comment: The thin paper is attached to poor quality wood-pulp board and there is also evidence that it was once in a window mount as there is animal glue residues along the four outside edges and the pigment which lay below the aperture is far less faded.

Technical examination

Sample site	Description		UV	IR	IRFC	40x magnification	Inference
1	Dark green		Absorbing strongly	Dark	Red	Surface of the paper is disrupted Sponging out is likely to be the cause	Inconclusive possibly Prussian blue with yellow mix
2	Dark blue		Absorbing Strongly	Strongly absorbing	Dark purple		Antwerp blue?
3	Dark brown in boys hair		Absorbing strongly	Moderate to pale absorption	Yellow		Brown earth possibly umber



Figs. 5 & 6 Left, x 3 mag. evidence of washing and sponging out of the watercolour [1]: Right, evidence of wet in wet techniques [2], backruns [3] and concentrated watercolour applied with a fine brush [4].

Study for *Studio of a Painter*



Fig. 1 Reflected



Fig. 2 IR



Fig. 4 UV



Fig. 3 IRFC

Description: A large colour study of an artist studio in the style of Watteau/Fragonard. It appears to depict two artist's (one in the centre and other standing to the right) painting a composition of reclining nudes, a small child and musical instruments. A male onlooker, strongly resembling a youthful Sims, is kneeling on the floor with elbows supported by a small table pondering the scene. The setting is opulent and fanciful with a strong rhythmic and whimsical vitality. Vitality is suggested by the rapid execution of the marks and careful placing of two focus colours green and red.

Palette: A series of warm brown, blues and greys accented with vivid tones of scarlet red and greens also influenced by Watteau/Fragonard. White pigment is used to subdue the intensity of the pigments in both the middle and foreground areas thus increasing colour harmony across the picture plane.

Date: c.1925.

Archive number: GB3025/1/4/73.

Dimensions: 400 x 560mm.

Inscriptions: None.

Technique: Mixed media- watercolour and egg tempera/ and or lean oil paint with graphite and charcoal under-drawing, The linear architectural details of the columns are applied in red ink with a pen against a straight edge. There are areas of impastos largely in the white highlights and selective scratching out to reveal the pale paper below. Unknown coating/fixative which spangles in raking light is selectively applied to certain areas of the composition. The paint was likely to have been applied with a hogs-hair brush, suggested by the distinct course brush strokes and ridges in the paint.

Medium: Watercolour and egg tempera or lean oil paint with red ink and graphite and charcoal under-drawing.

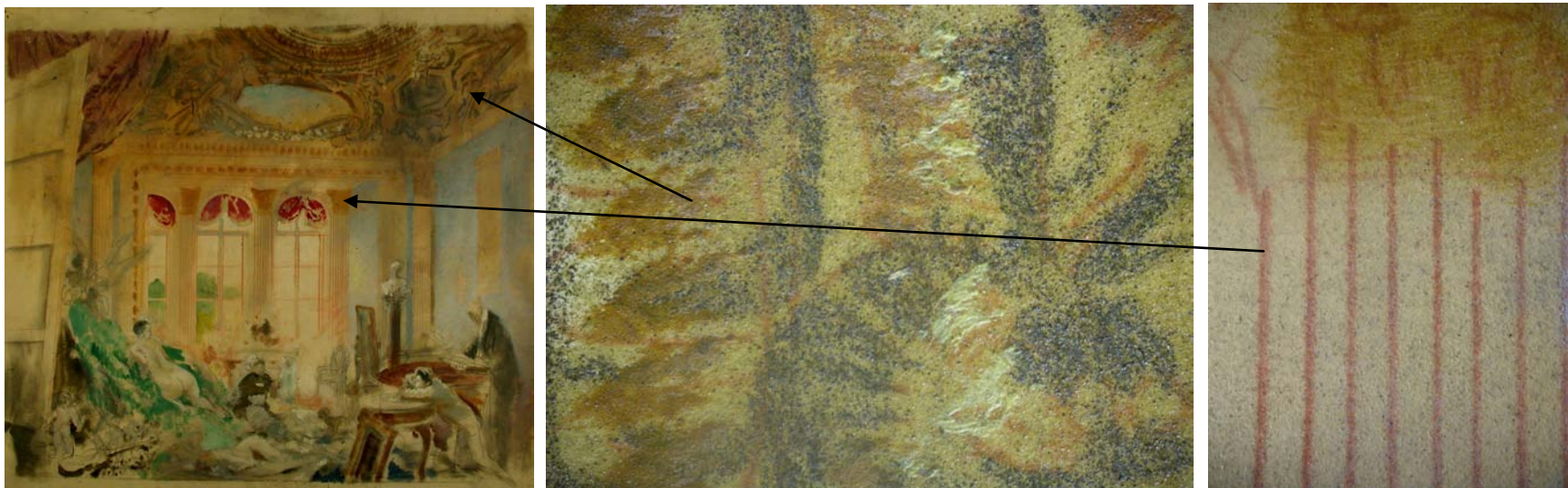
Paper: Moderately thick (approximately 200gm) European wove paper.

Possibly mould- made with mixed fibre or cotton furnish. The paper is very discoloured suggesting a coating or size has been applied to the surface. The paper tone below the scratched out pigment suggests the support was once off white.

Not surface with similar texture on both sides. Straight cut edges.

Paper bears a stamp in the corner *Winsor and Newton's Oil sketching paper, Made in England*

Regularity of dimensions suggest a full sheet of paper but it does not correspond to any Roberson's, Reeves or Whatman standard sizes for oil sketching paper (size in inches translates to 22 x 19 ½ inches).



Figs 5 & 6: Middle, x 6.3 mag. The friable charcoal leaves a broken or fractured surface effect. The area has then had a coating applied, which has discoloured. Highlights have been scratched away to reveal the pale paper below: Right, The architectural elements in the painting have been drawn in pen and red ink against a ruler or straight edge.

Technical examination

Sample site	Description		UV	IR	IRFC	40x magnification	Inference
1	Dark rust red		Strong absorption brown /purple	V Pale	Yellow		Light red
2	Mid green		Green	Very pale	Bright pink	Transparent	Viridian
3	Dark yellow ceiling		Strong absorption	Pale	Light green		Yellow ochre
4	Pale blue		Pale blue	Moderate absorption	Pink and blue	One blue is laid over another	Two blues both mixed with white 1) cobalt or ultramarine and white 2) Prussian blue and white
5	Black		Strong absorption black	Dark	Dark Blue /green		Carbon based black
6	Purple		Absorbing Brown purple	Mid grey	Ochre		Cobalt violet?
7	White /cream highlights		White	Transparent	Pitted		White (lead or zinc oxide) in egg tempera
8	Mid blue		Absorbing mid blue	Moderate absorption	Purple dark		Antwerp blue?

Study for the *Studio of a Painter of Fête Galantes* (theatre interior)



Fig. 1 Reflected



Fig. 2 IR



Fig. 3 UV



Fig. 4 IRFC

Description: A mounted coloured study in the style of Watteau / Fragonard. It depicts a standing nude and several figures in the foreground, on what appears to be a theatre stage. The setting is opulent and a fanciful with a strong sense of rhythmic vitality. Vitality is further enhanced by its rapid execution and mark making skills of the artist.

Palette: A series of warm brown, blues and greys accented with vivid tones of scarlet red and green. White is used to ‘temper’ the intensity of many of the pigments thus increasing unity across the picture plane and heightened focus of the bright red and green passages.

Date: c.1925.

Dimensions: 320 x 380mm.

Inscriptions: None.

Technique: A complex layering of opaque and transparent watercolours with grey and black pastel highlights in white chalk. The paint is applied in a number of ways including ‘wet in wet,’ scumbling and wet over dry. The pastel appear both under and over the watercolour pigment.

Medium: Opaque and transparent watercolour, with chalk and pastel.

Archive number: GB3025/1/4/72.

Paper: Moderately thin (approximately 90gms) hand- made, wove likely to be cotton based fibre, bleached.
Hot pressed surface and moderately hard sized (gelatine/alum most likely)
Buff toned and high resemblance to a J. Green and Son paper.
No watermark /countermark or deckles evident.
Straight cut edges.

Technical examination

Sample site	Description		UV	IR	IRFC	40x magnification	Inference
1	Pink red		Absorbing Dark brown	White	Yellow	Opaque	Vermilion
2	Mid blue		Bright blue Strong reflectance	V pale	Pink		French Ultramarine
3	Mid green		Green yellow fluorescence	Strong absorption	Purple		Inconclusive (mix)
4	White		Bright pale yellow fluorescence	White	White		Zinc white
5	Bright yellow		Bright golden yellow fluorescence	White	Yellow		Indian yellow
6	Dark yellow		Absorbing very strongly Dark	Pale	Brown /green		Yellow ochre



Fig. 5: Detail of the complex layering of colours and application techniques

Early *Spiritual Study*



Fig. 1 Reflected



Fig. 2 IR



Fig. 3 UV



Fig. 4 IRFC

Description: A rapid and relatively rare coloured study of an early *Spiritual* depicting two standing females and one male. Exaggerated horizontal and vertical marks frame the figures in the centre. These marks suggest a celestial presence.

Pencil sketch of design pattern appears on the verso.

Palette: A palette of maroon, bright yellow, grey, dark and pale blue. This colour combination is reflected in several of Sims paintings of the period. White, and pigments mixed with white, is used to balance the composition and achieve a quiet repose.

Dimensions: 460 x 310mm.

Archive number: No new number assigned (Old number 1920-106)

Inscriptions: None.

Technique: Egg tempera? opaque and transparent watercolour with black chalk and graphite under-drawing. The paint is applied with a variety of brushes from small sables to broad hog-hair more typically used in applying oil paint.

Medium: Egg tempera? opaque and transparent watercolour and graphite.

Paper: Buff coloured European machine-made wove, hot pressed or calendered surface.

Paper has several individual round Dandy roll countermarks with the initials /numbers R & P /1094

Probably composed of wood fibres and internally sized (alum and rosin?) with high ratio of fillers suggested by its opacity and porosity.

Four straight cut edges.

The natural tone of the paper contributes well to the overall colour scheme of the study.

40x magnification: Pigment- Close examination of the pigmented surface revealed the occasional pit.

Spot tests with water indicated a high resistance to wetting-up in the white and light passages of paint characteristics of egg tempera in addition, there was no offsetting.

*Paper-*The paper surface has a mechanical and regular appearance typical of machine made paper. The texture resembled fine woven linen.

Spot test with water resulted in the immediate penetration of the liquid which suggests the paper is extremely porous.

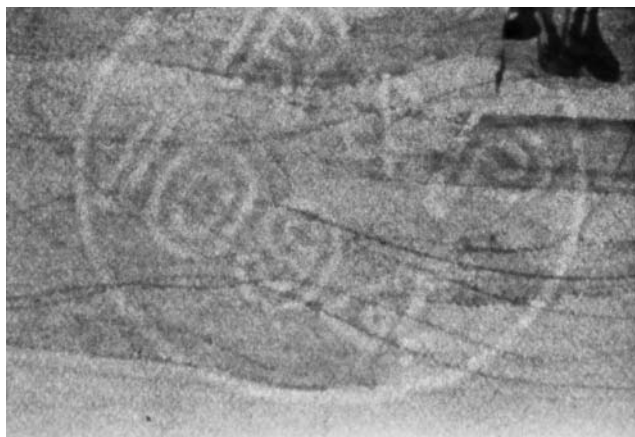
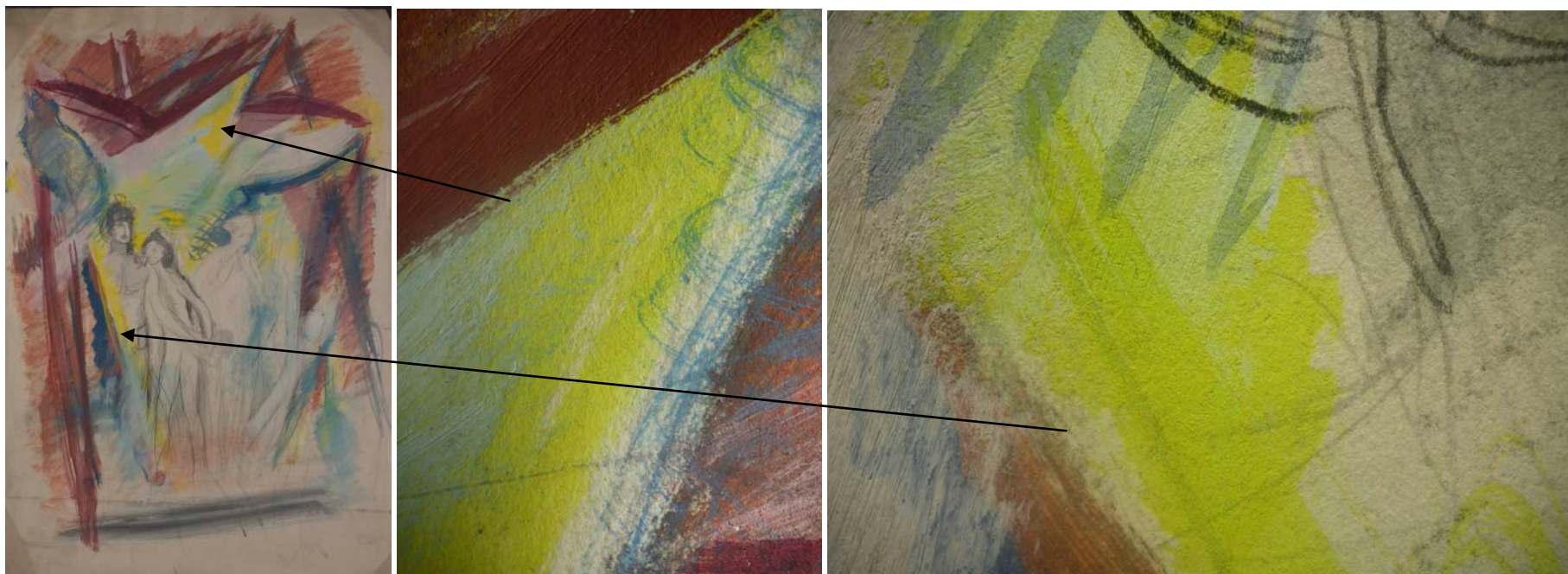


Fig. 5 Dandyroll countermark

Technical examination

Sample site	Description		UV	IR	IRFC	40x magnification	Inference
1	Maroon red		V. strong absorption	Mid grey	Olive green	V. opaque	Inconclusive mix possibly a red and black ie vermilion and carbon black
2	Bright yellow		Dark green/brown absorbing	White /transparent	Pale lemon		Lemon yellow (Barium or strontium yellow)
3	Dark Blue		Absorbing strongly blue	Black	Dark blue		Prussian blue
4	Rust red		Moderate absorption /brown	Mid grey	Yellow /olive	Opaque	Indian red
5	Light blue		Moderate absorption	Moderate absorption	Dark blue	Predominantly white with mix of blue	Prussian with lead white?
6	White		Dull white fluorescence	White	White		Lead white?



Figs. 6 & 7: Middle, Technical examination using various light sources suggests the bright yellow pigment is Lemon yellow - barium or strontium yellow: Right, semi -opaque white paint is dragged over the surface of transparent washes, its 'eggshell' appearance is characteristic of egg tempera.

Study for Interior and Figures: Design for a Tapestry?



Fig. 1 Reflected

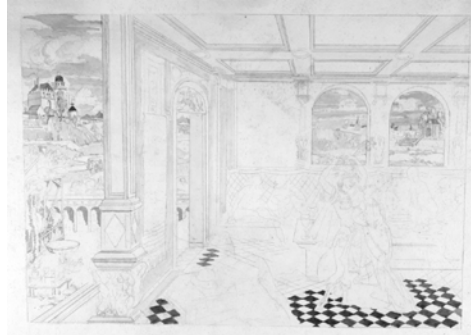


Fig. 2 IR



Fig. 3 UV



Fig. 4 IRFC

Description: Unfinished study of a classical Renaissance style interior with Italianate landscape views visible from windows and balcony. Several studies of figures, which appear to be from a tracing, are placed in the middle and foreground of the composition dressed in historic costume. Resembles tapestry design *Dawn* also in the archive GB3025 -1-4-61.

Palette: Red, green grey, black, blue and earth colours applied to a yellow tinted background.

Dimensions: 380 x 550mm.

Inscriptions: None.

Date: c. 1916-1920.

Archive number: GB3025-1-4-62.

Technique: Transparent watercolour with graphite under drawing. An unknown coating is visible on areas of the design, mainly in red and yellow ochre passages, possibly applied to saturate the colours. The composition is clearly transferred from a detailed tracing and a straight edge or ruler has been used to delineate the architectural features. The tracing appears to have been carefully and precisely in-filled with transparent watercolour reminiscent of early Italian tempera painting methods. There is no evidence of 'wet in wet' techniques or blending of edges, which suggests the pigment has been applied onto dry paper.

Medium: Watercolour and graphite with localised gum/varnish coating?

Paper: A high quality 100% rag handmade paper baring the official Royal Watercolour Society blind embossed stamp. Thick (approximately 300gm) with rough surface, tub sized with gelatine. There is evidence of three deckles edges top, left and right.

Watermark/countermark: The blind embossed stamp located top right hand corner of recto reads:
'Guaranteed /Pure Paper/R.W.S.4/ Pall Mall'
The Royal crown motif is dated '1864.'



Figs. 5 & 6: Left embossed RWS stamp: Right, Distinct surface texture of the paper is imparted from the wool felts during pressing and finishing.

Technical examination

Sample site	Description		UV	IR	IRFC	40x magnification	Inference
1	Bright yellow background		Olive/green	White	V Pale pink	-	Chrome
2	Red		Strong absorption purple/ red	White	Lemon yellow	Opaque	Vermilion
3	Green		Strong absorption	Pale grey	Pink	Opaque	Chrome green
4	Dark blue		Absorbing /blue	Absorbing	Red	-	Cobalt or French ultramarine with addition of carbon black to add depth to the hue
5	Dark yellow		Strong absorption/. brown	Slight absorption	Green	-	Yellow ochre
6	Black		Strong absorption /black	Strong absorption	Blue black	-	Carbon black



Figs. 7& 8: Middle, detail of the landscape and the controlled application of paint onto the dry surface of the paper: Right, shows the bright yellow ground over which the tracing is laid.

Study for *Over the Hills and Far Away*



Fig. 1 Reflected



Fig. 2 IR



Fig. 3 UV

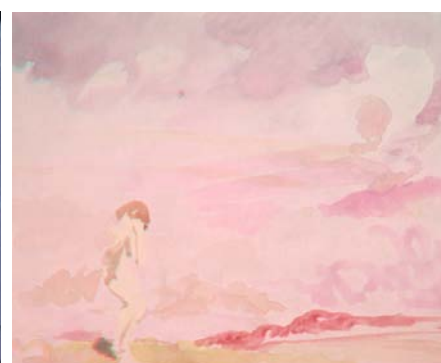


Fig. 4 IRFC

Description: A rapid coloured sketch depicting a nude boy playing a flute/pipe against a wide expanse of sky. The composition weighted to the left like so many of Sims' works. The completed painting is mentioned in Sims' *Studio Diary* (dated January 15th 1909) as being executed in egg tempera and a watercolour of the same title was shown in the Venice Exhibition 1914 and the Gallery of the Royal Society of Painters in Watercolours in 1925 catalogue number 33. The whereabouts of both paintings are unknown but likely to be in private hands. A tracing exists of the study in the archive. (See Fig. 5 below)

Palette: A limited range of pale blue, pink, green and earths colours.

Dimensions: 125 x 165mm.

Archive number: GB3025-1-4-111.

Date: c.1909 -1914.

Inscriptions: None.

Technique: Transparent watercolour applied with soft haired brush- largely wet in wet technique. No under-drawing evident.

Medium: Transparent watercolour.

Paper: Double faced, laid, European grey toned paper with calendared surface. Chain lines approximately 5mm apart and appear too random to be a Dandyroll and therefore a machine-made paper.

Moderate thickness (approximately 120gms)

Four straight cut edges.

Related studies in the archive



Fig. 5 Tracing/transfer sketch from archive. Sponging out techniques evident in the sky, the marbled look is also exacerbated by the high level of gelatine surface sizing which impedes penetration of the colour into the substrate. (See also Appendix 1) Archive number GB3025/3 /17.

Technical examination

Sample site	Description		UV	IR	IRFC	40x magnification	Inference
1	Blue sky		Pale citrus	Pale grey	Pink	Opaque – white added	Zinc white mix cobalt or ultramarine blue
2	Mid green foreground		Strong Absorption	Pale grey	Strong red pink	-	Olive green /Oxide chromium
3	Red brown foreground		Moderate absorption	Transparent	Yellow	-	Inconclusive (possibly mixture of earth colours)
4	Yellow foreground		Moderate absorption	Transparent	Pale/pink	Transparent	Inconclusive
5	Shadow at boys feet –dark green		Strong	Very dark	Dark brown	-	Inconclusive (tints with the addition of black)

Sunset *study*



Fig. 1 Reflected



Fig. 2 IR



Fig. 3 UV



Fig. 4 IRFC

Description: Sunset study influenced by Turner and Constable.

Palette: Blue, pink, green, mauve, peach tones (white mixed in many of the tints)

Dimensions: 110 x 180mm.

Date: Unknown.

Archive number: GB3025-1-4-134.

Inscriptions: In graphite 'Rain from top cloud.'

Technique: Transparent and opaque watercolour with Indian ink and touches of pastel. Rapidly applied paint in a combination of wet over dry and 'wet into wet' which has resulted in a defused muted effect and a series of backruns particularly in the areas of applied ink.

Paper: A mid-grey coated, rough textured European machine-made, wove paper. Medium weight paper (approximately 200gms). The surface texture is on one side only and resembles of a series of small raised cracks and dots (a mock crack pattern commonly seen in old oil paintings). The verso is free from the coating and smooth. The commercial purpose of the paper is unknown although it may have been one of the specialised papers produced at this period to take pastel and chalk. (See also Chapter 2.2.1) The uniform size of the sheet also suggests it was taken from a sketch pad.

Technical examination

Sample site	Description		UV	IR	IRFC	40x magnification	Inference
1	Mid pink		Pale white /salmon strong fluorescence	Very pale	Yellow	Predominantly white which appears to have swamped the results	Zinc oxide with possibly rose madder, the fluorescent appearance of zinc could be swamping the strong salmon pink fluorescence of the natural lake
2	Purple right of centre		V Strong absorption dark purple	Transparent or very pale	Orange	Mix of red , blue no white	Purple lake
3	Mid blue		Strong blue	Transparent very pale	Pink	No white appears to be mixed in with this colour	French Ultramarine /Intense blue?
4	Buttermilk yellow		Very strong white /pale yellow fluorescence	White	Light yellow	Predominately white	Zinc oxide and touches of unknown yellow
5	Dark blue /black		Very strong fluorescence	Moderate to strong absorption	Red	The extent of the backruns seem to suggest ink rather than pigment Very dense	Possibly a blue black Indian ink?
6	Dark dull green		V strong absorption	Moderate absorption mid grey	Purple		Prussian green?

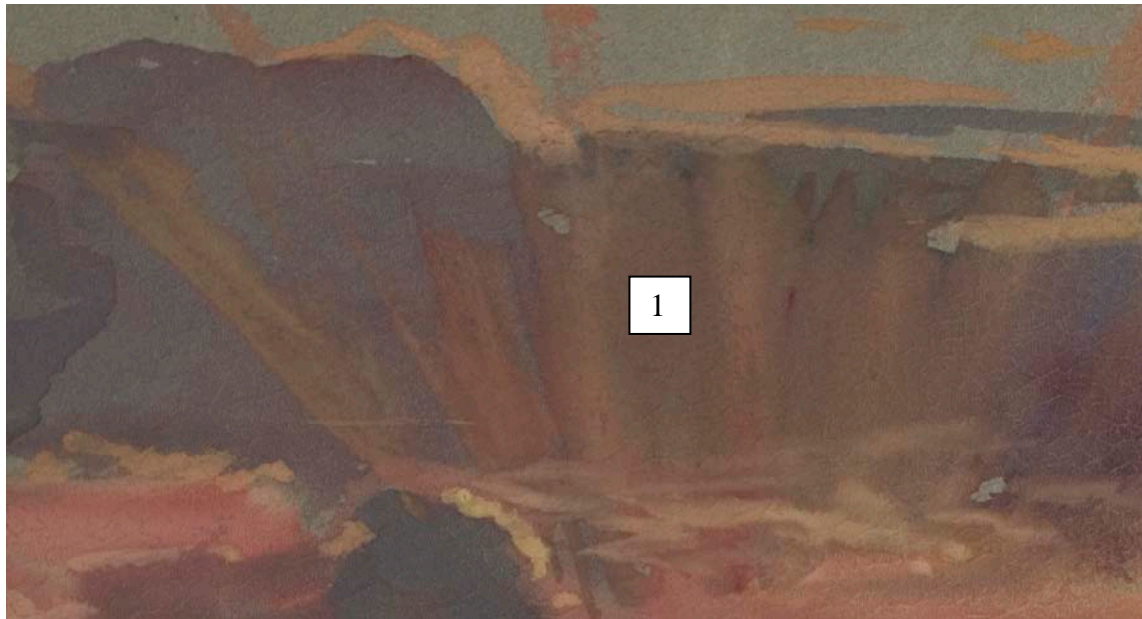


Fig. 5: Detail of 'wet washes over dry [1].



Fig.6: Detail, the unusual surface texture of the paper resembles a mock crack pattern commonly seen in old oil paintings [2]:The backruns in the black ink passages are also clearly visible[3].

Study of Clouds



Fig. 1 Reflected



Fig. 2 IR

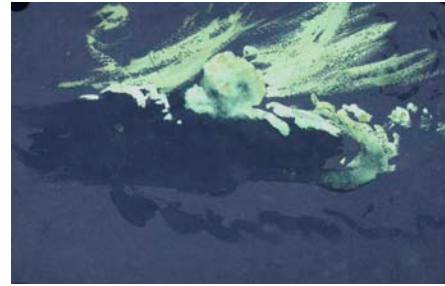


Fig. 3 UV



Fig. 4 IRFC

Description: Cloud studies influenced by Turner and Constable sketches.

Palette: Blue, pink, green, mauve, peach tones (white mixed in many of the tints).

Dimensions: 110 x 180mm.

Archive number: GB3025-1-4-137.

Date: Unknown.

Inscriptions: None.

Technique: Transparent and opaque watercolour. Rapidly applied paint in a combination of wet over dry and 'wet into wet' which has resulted in a defused muted effect and a series of backruns.

Paper: A mid-grey machine-made, not surface, wove cartridge style paper. Medium weight (approximately 200gms) and likely to contain wood-fibres and be internally sized. Due to the size and regularity of the edges suggests the sheet was taken from a sketch pad. There is also a possibility it was produced as a form of decorative craft paper? Both Constable and Turner worked on dark coloured or 'drab papers for many of their *plein air* studies.

Technical examination

Sample site	Description		UV	IR	IRFC	40x magnification	Inference
1	Mid blue		Strong blue	Transparent very pale	Pink	No white appears to be mixed in with this colour	French Ultramarine /Intense blue?
3	Buttermilk yellow		Very strong white /pale yellow fluorescence	White	Light yellow	Predominately white	Zinc oxide and touches of unknown yellow
4	Pale orange		Very bright pale green fluorescence	Bright white	Orange salmon pink	White as mix	Zinc oxide with unknown orange which has its own strong fluorescence

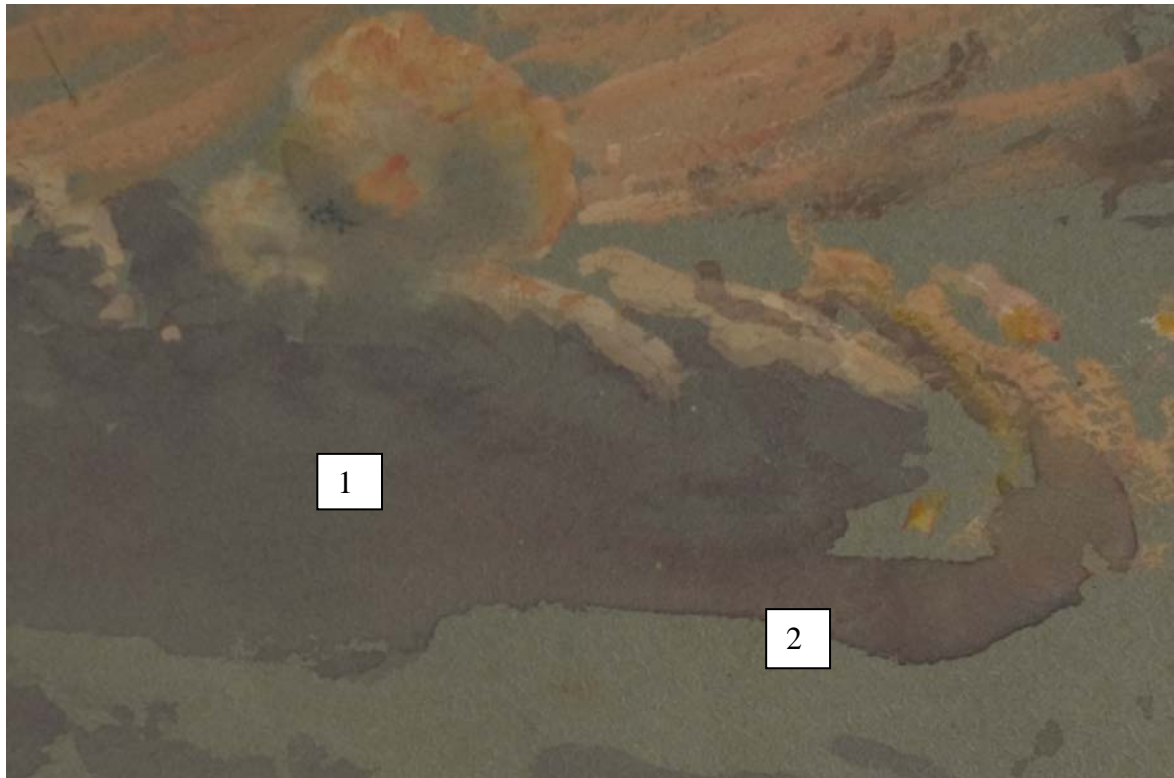


Fig. 5: Detail, Illustrating ‘puddling’ or dropping very liquid paint onto dry paper [1] which results in hard edges to each colour passage[2].

Study for *A Basket of Flowers*



Fig. 1 Reflected



Fig. 2 IR



Fig. 3 UV



Fig. 4 IRFC

Description: Study for *The Basket of Flowers* depicting a female figure balancing an elaborate basket of flowers on her head, with two small *putti* either side of her feet. The lively linear drawing of the forms exudes confidence borne out of complete familiarity with the figure. Sweeping arabesques make visual reference to old master drawings such as Titian and Botticelli, although expressed here in a modern idiom and colour palette.

Palette: Blue, greens pink, purple and red.

Dimensions: 500 x 320mm.

Inscriptions: None.

Date: 1911-1915.

Archive number: GB3025 -1-4 -39.

Technique: Transparent watercolour with green chalk and graphite/ charcoal under drawing with touches of bright green fabricated chalk in foreground. The pigment has been applied in several ways including 'wet in wet,' wet over dry, stippling and scumbling. Several corrections have been made (pigment removed with water and mechanical action). The primary support has been glued to a wood-pulp backing board after painting but attached to a drawing board (or other) with pins during the making.

Medium: Transparent watercolour with green chalk and graphite/ charcoal under drawing.

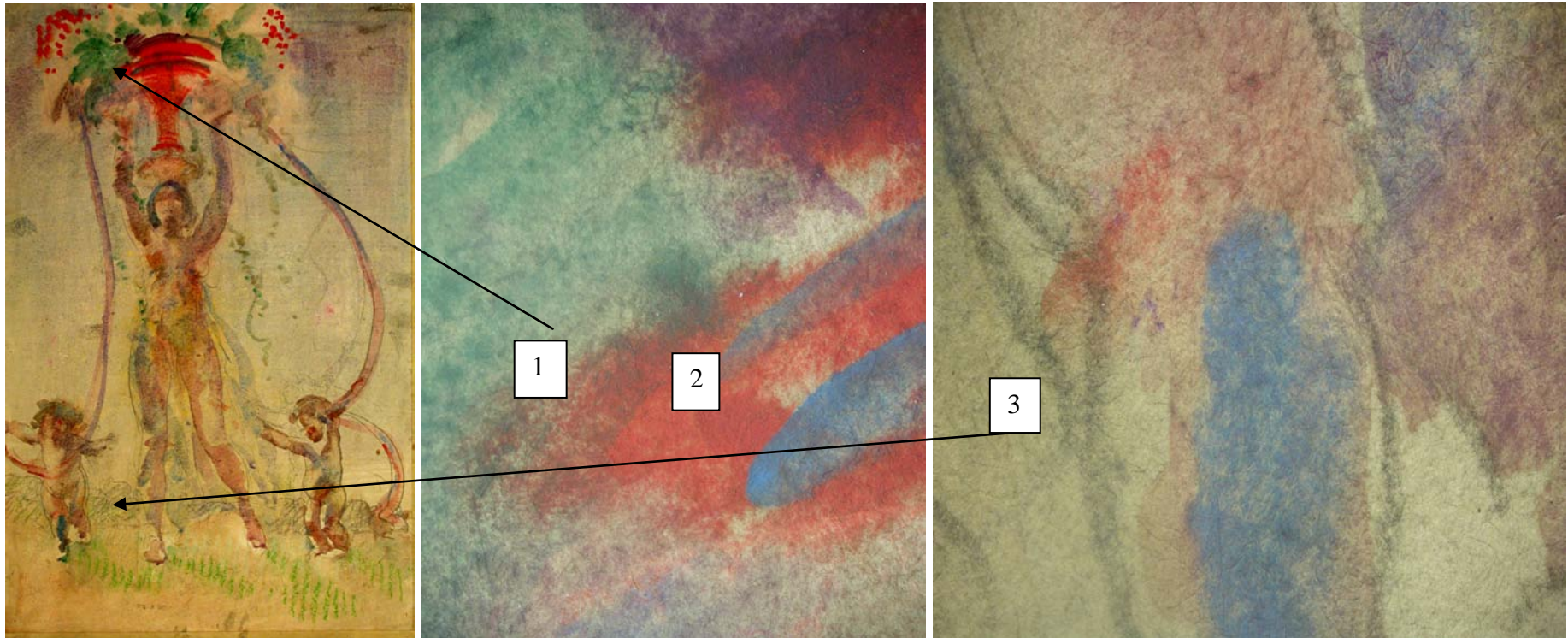
Paper: Off white wove, moderately thin (approximately 90gms) handmade hot pressed paper? Likely to be composed of linen/cotton fibres
Gelatine tub sized.

The paper has a strong resemblance to a J. Green and Son paper.

There appear to be a fragment of a countermark top right hand edge.

Technical examination

Sample site	Description		UV	IR	IRFC	40x magnification	Inference
1	Bright red		Reddish /purple Fl	Transparent	Yellow	Transparent	Crimson lake
2	Purple		Strong absorption	Moderate absorption.	Brown	Appears not to be a mix of blue and red	Cobalt violet?
3	Greene fabricated chalk		Strong absorption	Moderate absorption	Purple	Friable and broken line visible	Prussian green?
4	Blue green		Moderate absorption/greenish hue	Pale grey	Bright pink		Viridian
5	Blue		Moderate absorption blue	White	Red pink		French ultramarine



Figs 5 & 6: Detail, Left, showing Sims' scumbling technique [1] and overlay of dry colours[2]: Right, strong contours of the under-drawing in charcoal visible[3].

Study for *The Ocean Series: Indian Ocean*



Fig. 1 Reflected



Fig. 2 IR

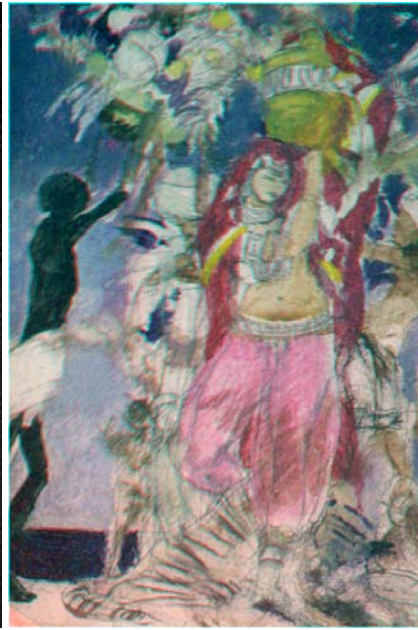


Fig. 3 IRFC

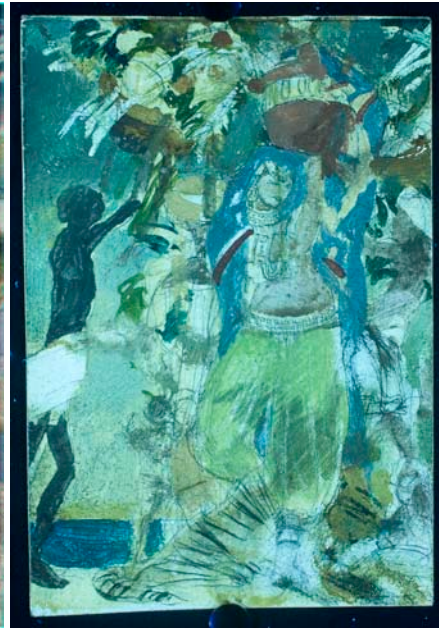


Fig. 4 UV

Description: A study of an African male picking fruit from a tree and a belly dancer holding a large jar above her head with the words Indian Ocean inscribed. Part of the *Ocean* or *Seven Seas* series made for British Pavilion at the Brazilian Centenary Exhibition in Rio de Janeiro c.1922-3. The panels⁸ were also exhibited at the Winter Exhibition of Decorative Arts in 1923 at the Royal Academy and during the same season at the Gallery of the Royal Society of Painters in Watercolours, [Winter Exhibition, Catalogue No.74]. According to records⁹ Sims was allotted only six weeks to complete the commission and is recorded to have recruited Royal Academy students to help finish the panels. Stylistically the study above resembles the work of Gauguin and Henry Rousseau.

⁸ Records of the series are sketchy and do not disclosed how many were produced, but as the title implies seven are likely although visual evidence of only three exist in the archive.

⁹ Sims file in Tate Britain archives accessed 2009.

Palette: Predominately red, acid green, blue, white, yellow and black.

Dimensions: 129 x 90mm.

Inscriptions: None.

Date: c.1922-3.

Archive number: GB3025-1-4-76.

Technique: Difficult to decipher the technique but appears that the base or outline of the image is a planographic print -possibly a offset photo-lithograph - printed in a pale grey over which transparent and opaque watercolour, egg tempera? graphite and black chalk are applied.

Medium: Grey oil based lithographic ink, transparent and opaque watercolour, egg tempera with graphite and black chalk.

Paper: Good quality not surface, hand-made, wove, cream toned paper
Medium weight (approximately 250gms) rag fibre and surface/tub sized.

Technical examination

Sample site	Description		UV	IR	IRFC	40x magnification	Inference
1	Red		Strong absorption brown	V. pale grey	Yellow	Opaque Cracking in paint film	Vermilion
2	Bright green		Yellow green fl.	Transparent	Pink	Possibly mixed with white	Viridian mixed with a little zinc oxide
3	Yellow		Yellow fl	Very pale grey	White	Transparent	Inconclusive
4	Dark blue in flag		Moderate absorption /blue	Moderate absorption	Pink red		French ultramarine possibly with carbon black added
5	Dark blue in sea		Strong absorption /blue	Dark /black	Dark blue/black		Prussian blue
6	Black		Strong absorption	Dark / black	Black		Carbon black

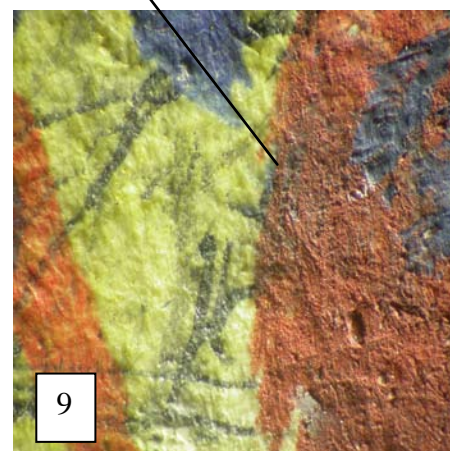
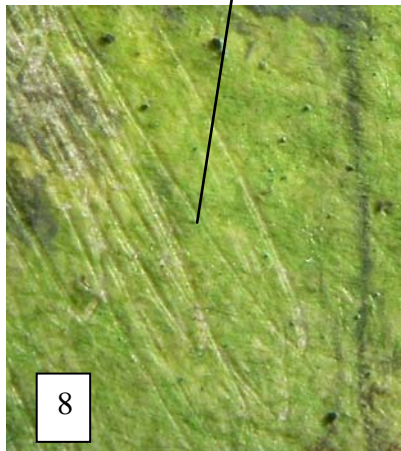
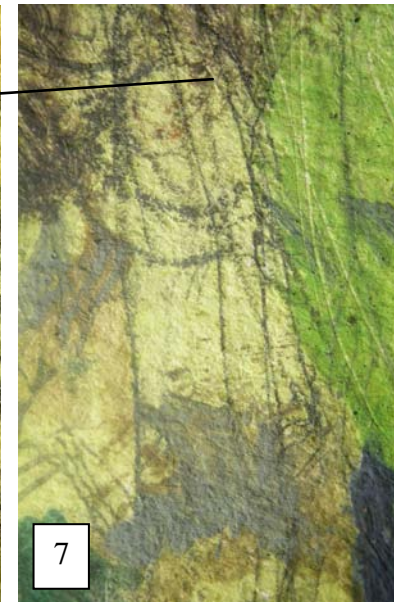


Fig. 5. The grey pigmented areas lack of penetration into the fibres supports the notion that it is an oil based planographic printing ink

Fig. 6. Opaque watercolour overlaying printed area.s

Fig. 7. Grey pigment scumbled over printed area.

Fig. 8. Scratches in the surface of the transparent watercolour wash suggest it was made by the edge of the brushes ferule.

Fig. 9. The pitted appearance of the opaque red pigment is characteristic of egg tempera.

Related works in the archive

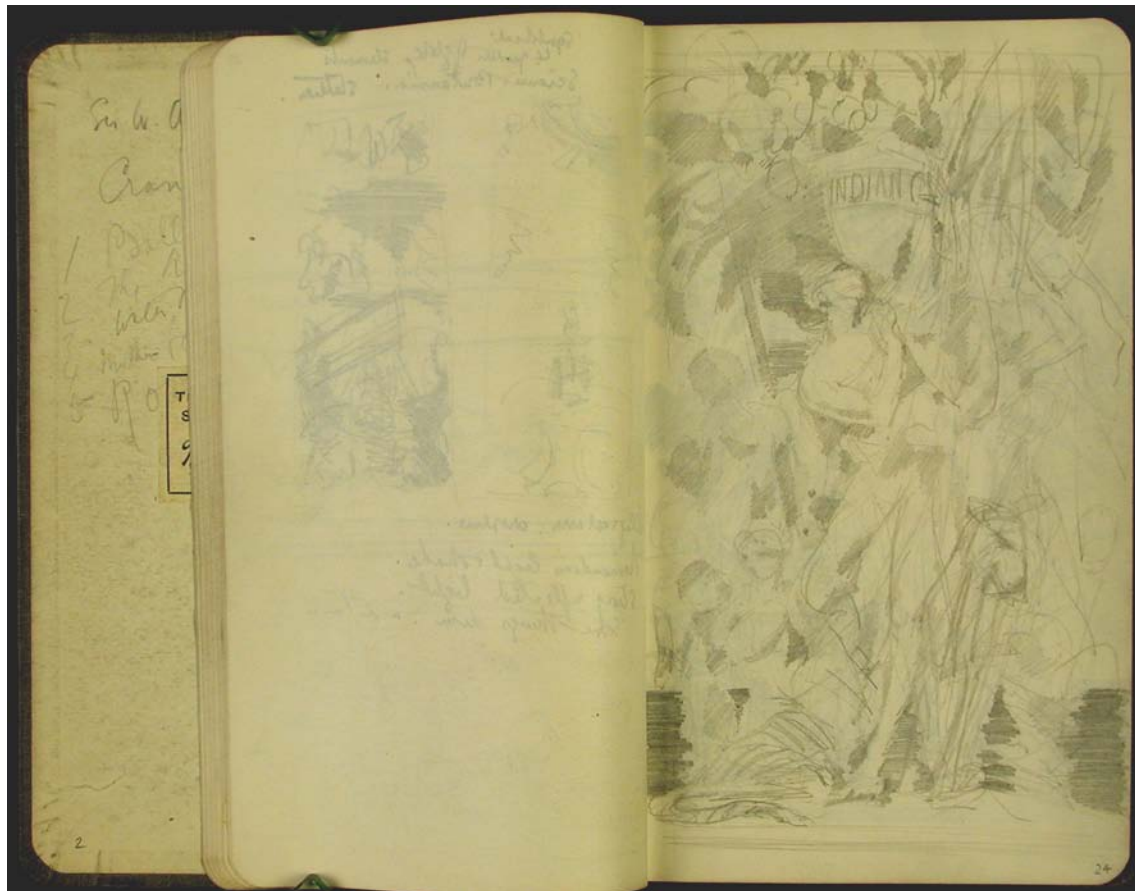


Fig. 10 Early graphite sketchbook study for *Indian Ocean*, archive number GB3025 4-2

Study for *The Ocean Series: North Sea*



Fig. 1 Reflected



Fig. 2 IR

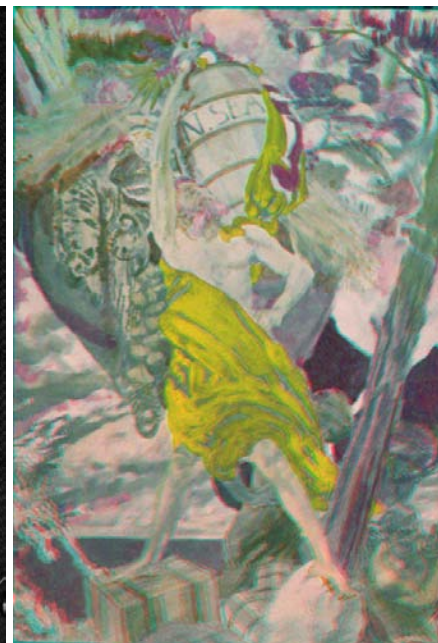


Fig. 3 IRFC

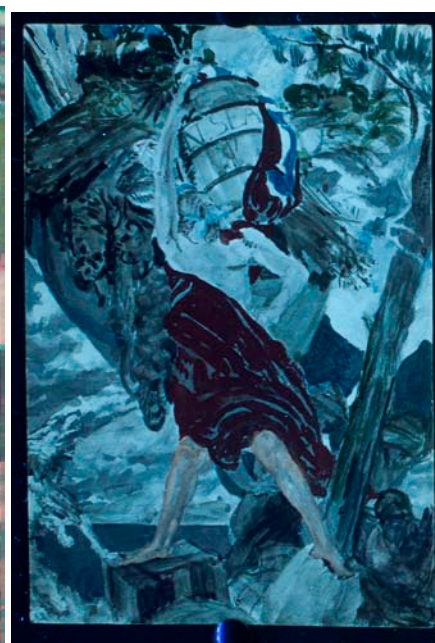


Fig. 4 UV

Description Man with grey beard holding a large barrel above his head with the words North Sea inscribed.

Part of the *Ocean* or *Seven Seas* series made for British Pavilion at the Brazilian Centenary Exhibition in Rio de Janeiro c.1922-3. The panels¹⁰ were also exhibited at the Winter Exhibition of Decorative Arts in 1923 at the Royal Academy and during the same season at the Gallery of the Royal Society of Painters in Watercolours, [Winter Exhibition, Catalogue No.74]. According to records¹¹ Sims was allotted only six weeks to complete the commission and is recorded to have recruited Royal Academy students to help finish the panels. Stylistically the study above resembles the work of Gauguin and Henry Rousseau.

¹⁰ Records of the series are sketchy and do not disclosed how many were produced, but as the title implies seven are likely although visual evidence of only three exist in the archive.

¹¹ Sims file in Tate Britain archives accessed 2009.

Palette: Predominately red, green, blue and dull yellow

Dimensions: 126 x 87mm.

Inscriptions: None.

Date: c. 1922/3

Archive number: GB3025-1-4-75.

Technique: Difficult to decipher the technique but appears that the base or outline of the image is a planographic print -possibly an offset photo-lithograph- printed in a pale grey over which transparent and opaque watercolour, egg tempera? graphite and black chalk are applied.

Medium: Grey oil based lithographic ink, transparent and opaque watercolour, egg tempera with graphite and black chalk.

Paper: Buff toned, not surface, wove, cartridge style machine-made paper, medium/heavy weight (approximately 280gms)

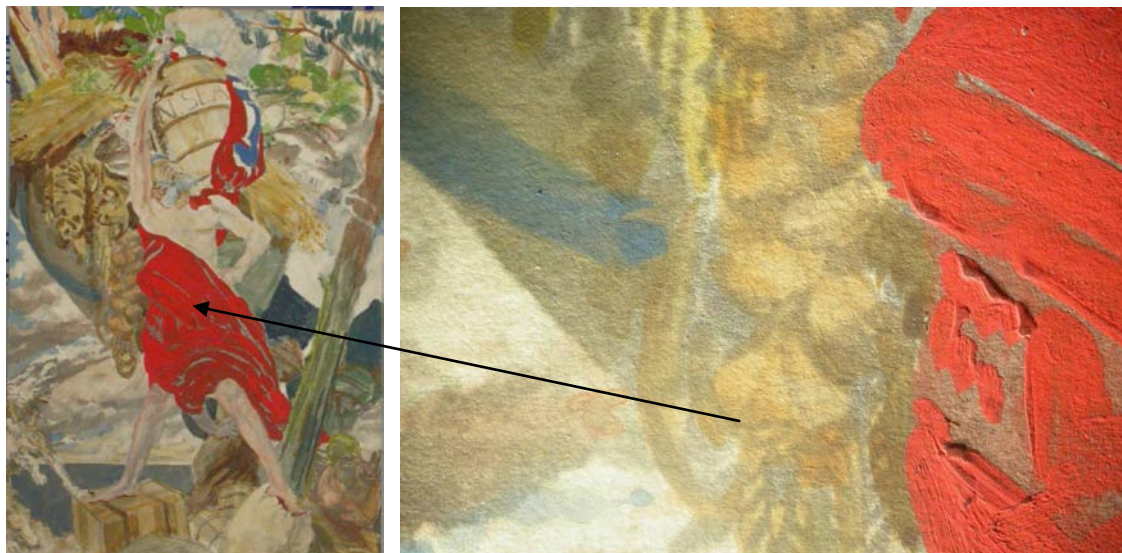
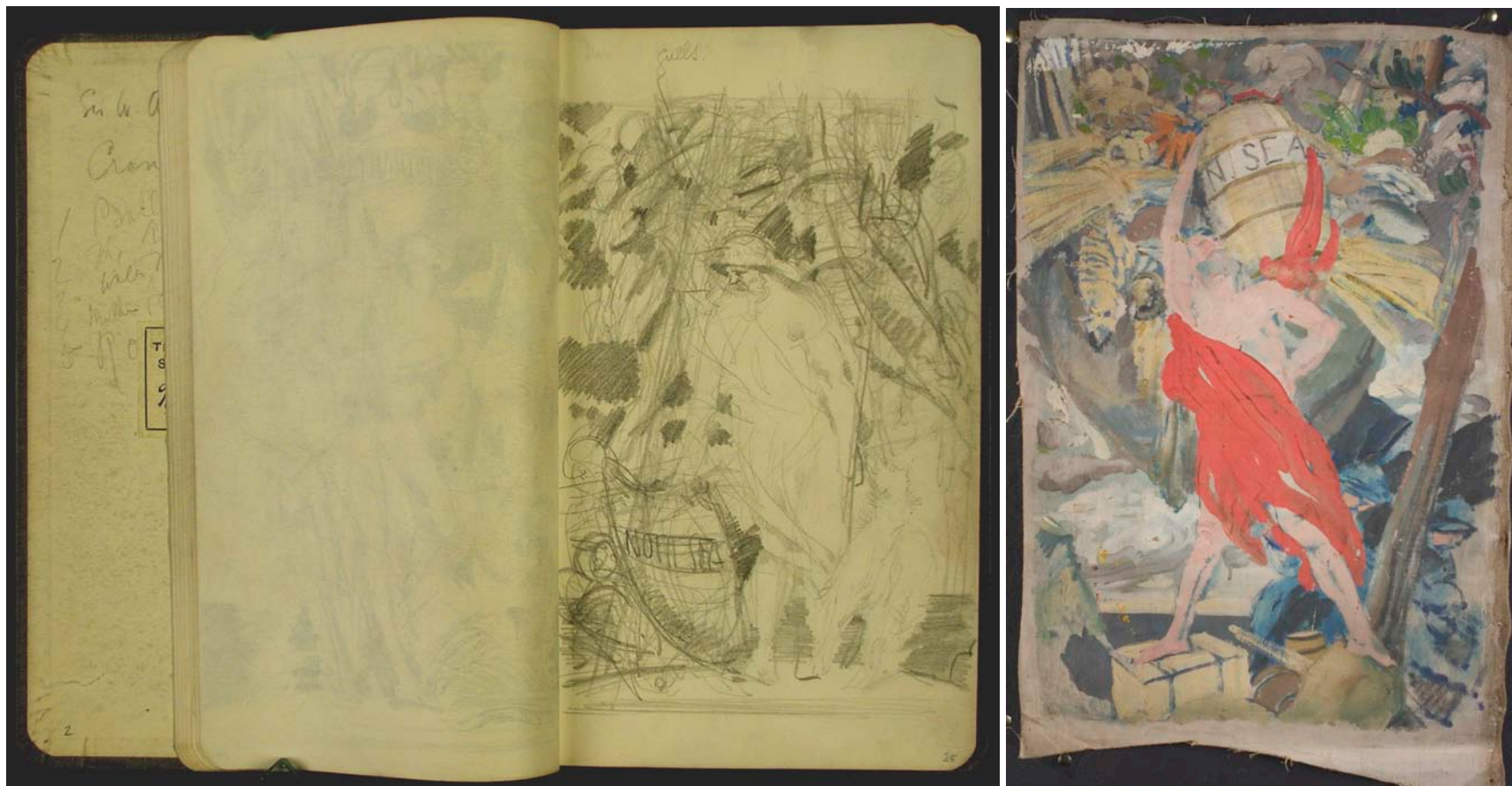


Fig. 5: Detail of thickly applied opaque red paint, which resembles vermillion, and pale grey printed photo-litho design below.

Technical examination

Sample site	Description	UV	IR	IRFC	40x magnification	Inference
1	Red	Strong absorption brown	Pale grey	Yellow	Opaque very thickly applied No pits visible	Vermilion
2	Dark blue	Moderate absorption blue	Strong absorption	Dark purple/pink		French ultramarine with possibly with traces of carbon black
3	Dark yellow	Strong absorption	Pale grey	Yellow/green	Matt	Yellow ochre
4	Green	Strong absorption	Pale grey	Pink		Oxide of chromium
5	Blue	Moderate absorption /light blue	Moderate absorption	Pink		French ultramarine

Related studies in archive



Figs. 6 & 7: Left early graphite sketchbook study of the *North Sea* in the archive, number GB3025 -4-2: Right egg tempera/ oil on a coarse tabby weave canvas, fragment, Sims archive number GB3025-3-62. The similarities of this study to the hand-coloured print, suggest this was the basis of the photographic stencil.

Study for *The Ocean Series: Pacific*



Fig 1 Reflected



Fig 2 IR

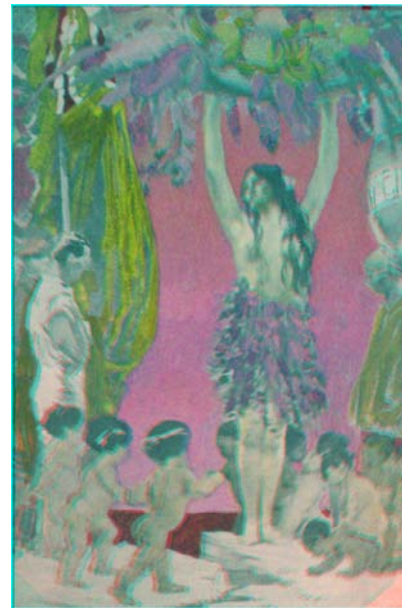


Fig 3 FCIR



Fig 4 UV

Description

Young women in grass skirt holding basket of fruit high above her head, babies at her feet a male standing to her left. The barrel on the right-hand edge is inscribed *Pacific [ocean]*.

Part of the *Ocean* or *Seven Seas* series made for British Pavilion at the Brazilian Centenary Exhibition in Rio de Janeiro c.1922-3. The panels¹² were also exhibited at the Winter Exhibition of Decorative Arts in 1923 at the Royal Academy and during the same season at the Gallery of the Royal Society of Painters in Watercolours, [Winter

¹² Records of the series are sketchy and do not disclosed how many were produced, but as the title implies seven are likely although visual evidence of only three exist in the archive.

Exhibition, catalogue no.74]. According to records ¹³Sims was allotted only six weeks to complete the commission and is recorded to have recruited Royal Academy students to help finish the panels. Stylistically the study above resembles the work of Gauguin and Henry Rousseau.

Palette: Predominately red, acid greens, pale blue and deep yellow. White is mixed with many of the colours to increase opacity.

Dimensions: 126 x 84 mm.

Date: c. 1922/3.

Archive number: GB3025-1-4-78.

Inscriptions: None.

Technique: Difficult to decipher the technique but appears that the base or outline of the image is a planographic print -possibly an offset photo-lithograph- printed in a pale grey over which transparent and opaque watercolour, egg tempera? graphite and black chalk are applied.

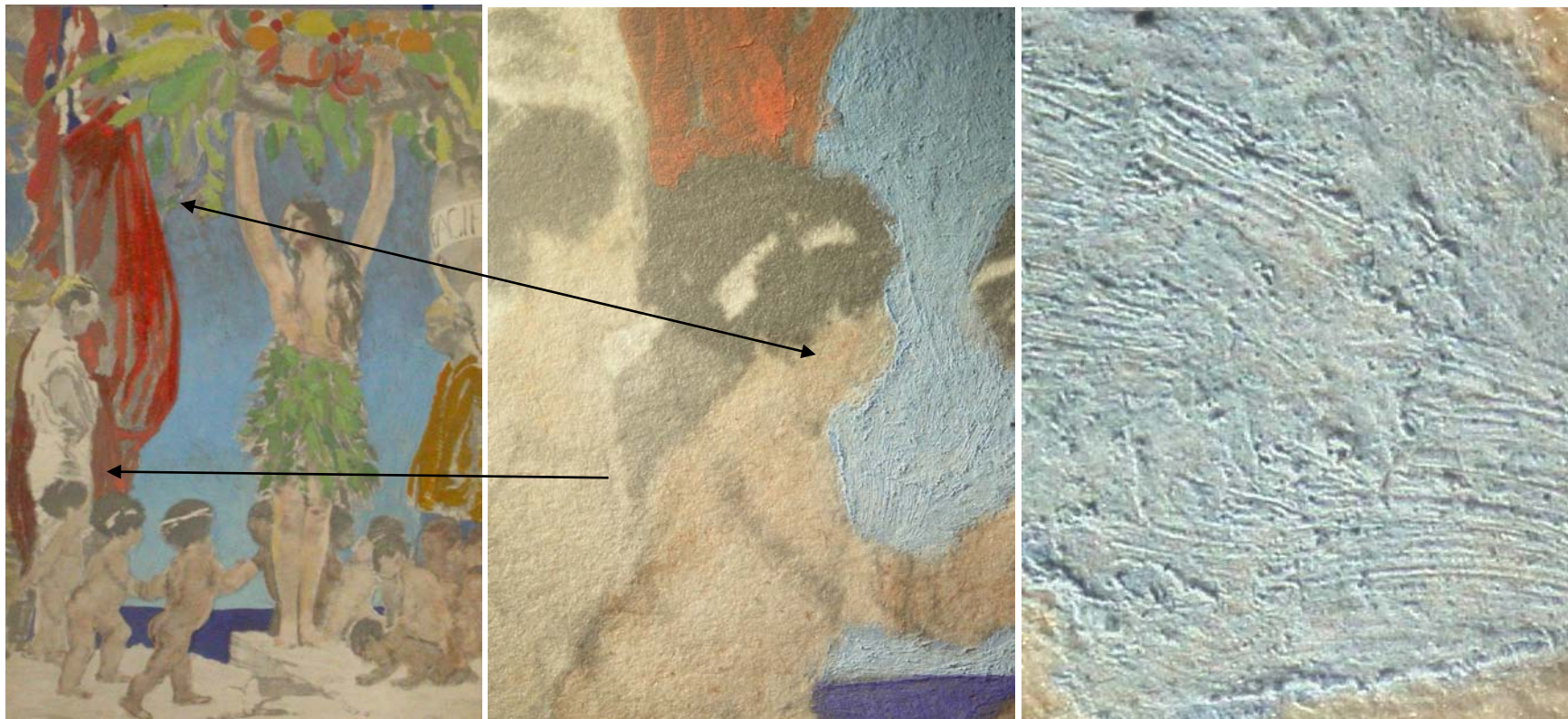
Medium: Grey oil based lithographic ink, transparent and opaque watercolour, egg tempera with graphite and black chalk.

Paper: Buff toned, not surface, wove, cartridge style machine-made paper, medium/heavy weight (approximately 280gms)

¹³ Sims file in Tate Britain archives accessed 2009.

Technical examination

Sample site	Description		UV	IR	IRFC	40x magnification	Inference
1	Red		Strong absorption dark purple	Pale grey	Green Yellow	Opaque	Cadmium red
2	Mid green		Absorbing strongly/ dull blue	Strong absorption	Blue	Opaque	Inconclusive possibly a green with Prussian blue added
3	Pale blue		Bright blue /white	Pale grey	Pink	Pigment mixed with white- pitted	Cobalt with zinc white (pits suggest egg tempera medium)
4	Dark yellow		Strong absorption/ dark	Pale moderate absorption	Olive green /yellow	-	Yellow ochre
5	Dark blue		Moderate absorption blue	Moderate absorption	Red pink	-	Possibly French ultramarine and Prussian blue?
6	Bright yellow		Strong absorption/dark	Pale grey	White		Lemon yellow?
	Light bright green		Strong absorption green	Pale grey	Pink	Admixture with white	Chromium oxide mixed with zinc white
7							



Figs. 5 & 6: Details, pitted surface of pale blue paint suggests the presence of egg tempera medium. Printed pale grey photo-litho design clearly visible below the hand-colouring.

Appendix 4

Technical studies of Sims' paintings outwith the Northumbria archive

4:1 *An Island Festival* 1907

Microscopy was performed by Andrea Nottage and Dr Joyce Townsend, GCMS by Dr Brian Singer, SEM/EDS & FTIR by Andrea Nottage.

Identification details

Owner: Art Gallery of New South Wales Sydney, Australia

Title: *An Island Festival*

Date: 1907 [began painting in 1906]

Technique: Oil on canvas

Size: 1942 x 2981mm [imperial measurements 77x115'']

Signed: Bottom left in dark red paint SIMS - not dated

Provenance: Acquired by the NGNSW in 1917 for £500 in return for *The Swallows*, which was purchased in 1912 by the Gallery for £200. The Gallery Trustees were dissatisfied with the purchase and requested a replacement. (See letters dated 2 Nov.1911, 11 Dec.1911, 2 April 1912 and 11 April.1913).The transaction was organised by a London agent Longstaff who supplied other paintings for NGNSW between 1912 and 1918

Accession number: 710



Fig. 1a: Charles Sims *An Island Festival*, 1907, oil on canvas, whole front in reflected light, before cleaning and during the period of examination
©AGNSW 2011

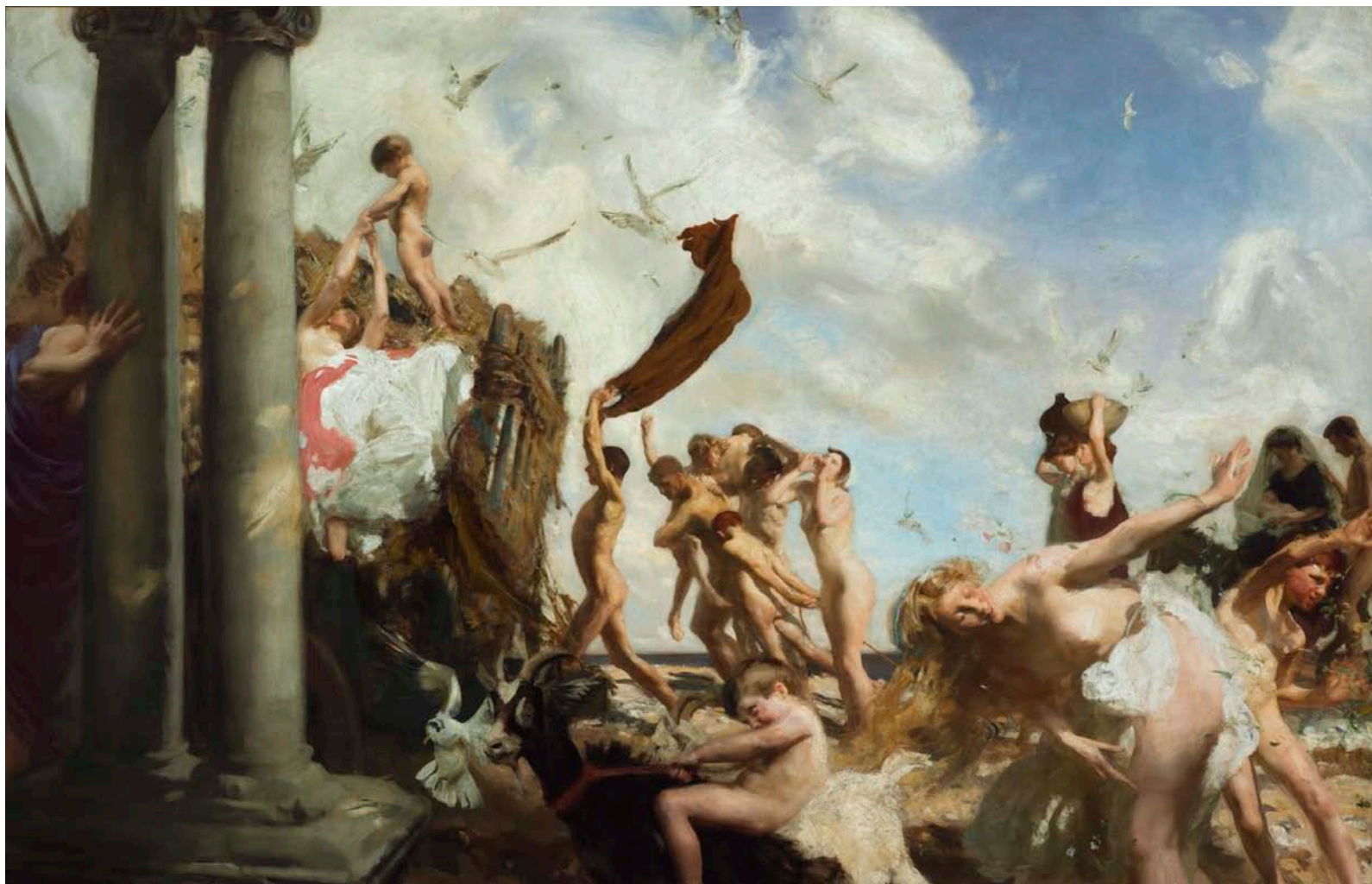


Fig. 1b: Charles Sims *An Island Festival*, 1907, oil on canvas, whole front in reflected light, after cleaning ©AGNSW 2011

Description: A number of maidens, youths and children, draped or nude, move in an informal procession towards the left, where a pair of Ionic columns stands in front of a laden hay cart. In the foreground (centre) a little boy rides on a goat. The female figure in the foreground and the children are all based on family portraits. The composition as a whole is inspired by Titian's *Bacchus and Adriane*, housed in the National Gallery London.

Summary of painting style:

- Direct, fluid and lean application of paint
- Canvas texture clearly visible in areas
- Localised impasto particularly in the white modelling
- Distinct 'dragged' brushstrokes visible
- Matt surface

Sims own comments on the painting:

'In a canvas of important size one should dispense with fluid brush-marks, the grain of which expresses form; though it is a suitable and charming method for small figures. Restrain inferior markings in the interest of the whole form, in fact. Make for the round aspect of a head. Constructive lines should be at right angles. Go for a full, cloudy variety of tone. I have painted the figures direct in dry paint, working in the pigment to as complete modelling as possible. Half tone and shadow are sympathetic to the local colour of flesh. Blond flesh, cadmium instead of yellow ochre; but always Venetian red, not vermilion.¹

When dry glaze (without colour in the lightest parts) and reinforce the drawing and accents with thin colour. Lay in the flesh with local colour all over and use only one high light. The rest will borrow a sufficiency, and gain in quality. Do not be chippy and cheap in small darks. Drag them. Think always of rendering simply the important facts. Appreciate the large planes: features must accommodate themselves, shadow and all, to their planes'²

'Sky is very streaked with copal possibly due to rolling. Washed it with soft soap and water. Small boy in front and girl (laughing) centre group with Turpentine.'³

Stretcher:

The original auxiliary support consisted of a seven member wooden stretcher with mortise and tenon joints at corners. The wood was very soft possibly Baltic pine and of poor construction. The members were 12cm wide by 21mm deep. The central construction consisted of two vertical members and one horizontal member across the centre. Reinforcements had been added to support the large structure.

Despite the stretchers poor quality it was most likely to have been produced commercially due to its size and complex structure. No supplier's details or stamps were evident. The number 405 was scratched onto left vertical member of the stretcher referring to the Royal Academy exhibition catalogue of 1907, indicating this stretcher was original to the painting. Due to poor quality and fragility of the stretcher it was replaced in 2004. [Extracted from conservation report c1980]

¹ This doesn't correlate with results gained from polarized light microscopy where vermilion not Venetian red has been found in several dispersions.

² Sims1934: 79.

³ Sims Studio Diary 1909-1915. Entry dated 9March 1910.

Primary support:

A medium, course tabby weave, linen canvas. Thread count of canvas 11 warp→ 13 weft ↓ (treads per sq cm)

Empty tack holes are present on the tacking edge of the canvas. These may be related to re-stretching after rolling for exhibition/ transport as Sims recorded (see Footnote 1) No information was found in the archive files as to method of transporting the painting to and from the UK.

Priming layer; The priming consists of an upper layer of a thin opaque white layer (lead white) over a thicker and more transparent lower white layer (chalk and zinc) which includes a very small number of particles of synthetic ultramarine. These would counteract the predictable yellowing of the ground. Neither layers proved positive for protein (animal glue) suggesting both are oil based grounds.

Imprimitura: Cross-sections indicate a thin red/ brown *imprimitura* layer – the extent of which is unknown

Medium: Poppy oil (probably added by Sims), and linseed oil (from tube paint), with a natural resin varnish medium in areas of glazing. Traces of protein found in the retouched /reworked areas which could be egg or a contaminant of the size layer.

Varnish:

- Several layers are visible some lower layers with pigment above. The varnish is likely to be a natural resin. Sims typically used mastic or copal. It is unclear whether the varnish was applied overall or locally on the pale areas of figures and sky? Vertical drips have occurred in places which have oxidised to a mid yellow tone. Sims records in his diary 'Sky is very streaked with copal possibly due to rolling.
- Areas of the painting affected by flaking exhibit a grey/blotched appearance under UV. It is recorded in the conservation records that consolidation occurred after flood damage in the 1950's. Beeswax and Ketone AW2 resin was likely to have been used at the time. Beeswax appears milky-white in UV< whereas AW2 is less visibly rendered.

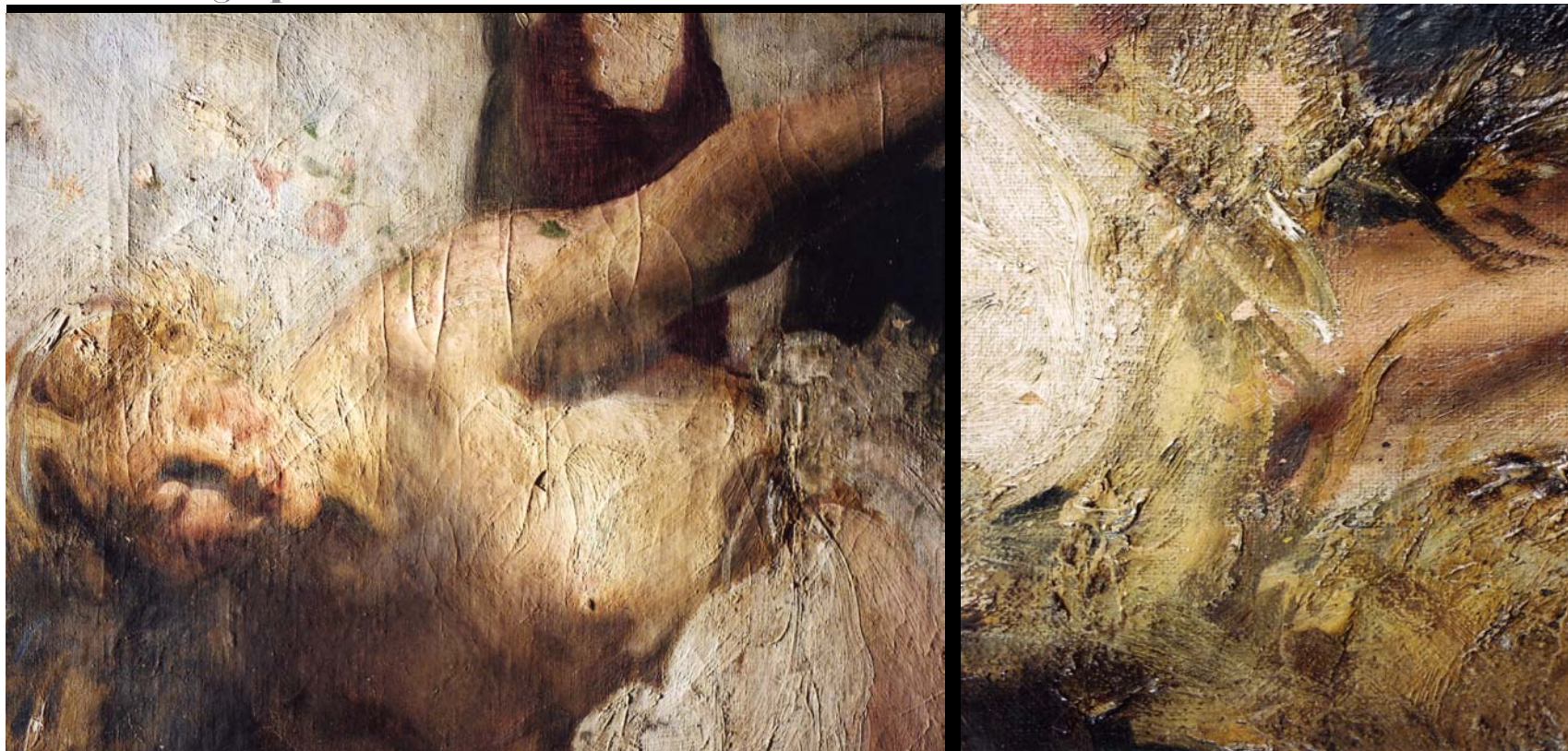
Frame: The photograph of the Gallery c.1920-50 shows the painting exhibited in a relatively simple gilt frame. Its simplicity, plain *scotia* and lack of complex beading, suggests early 20th century and characteristic of later framed works by Sims from the 1920 onwards. Sims frames were often of high quality and he was also known to purchase historic frames.

Original location in the gallery and display frame



Fig.2: The frame depicted in this old photograph of the National Gallery of New South Wales. ©AGNSW 2011

Photomicrographs



Figs. 3 & 4: Photomicrographs x 10 mag. Lean areas of paint contrasting with thicker impasto. The female figure on the left was reworked in 1910 with 'turpentine.' Sims Studio diary, 1910.

Black and white photography



Fig. 5: Whole front Black and white photography ©AGNSW 2011

Infra-red reflectography



Fig. 6: Infra-red reflectography photography . The strong absorption of the red fabric is contrasted with the transparency of the pink sash. The pink indicate a lake and the red vermillion or red earth. ©AGNSW 2011

UV fluorescence photography

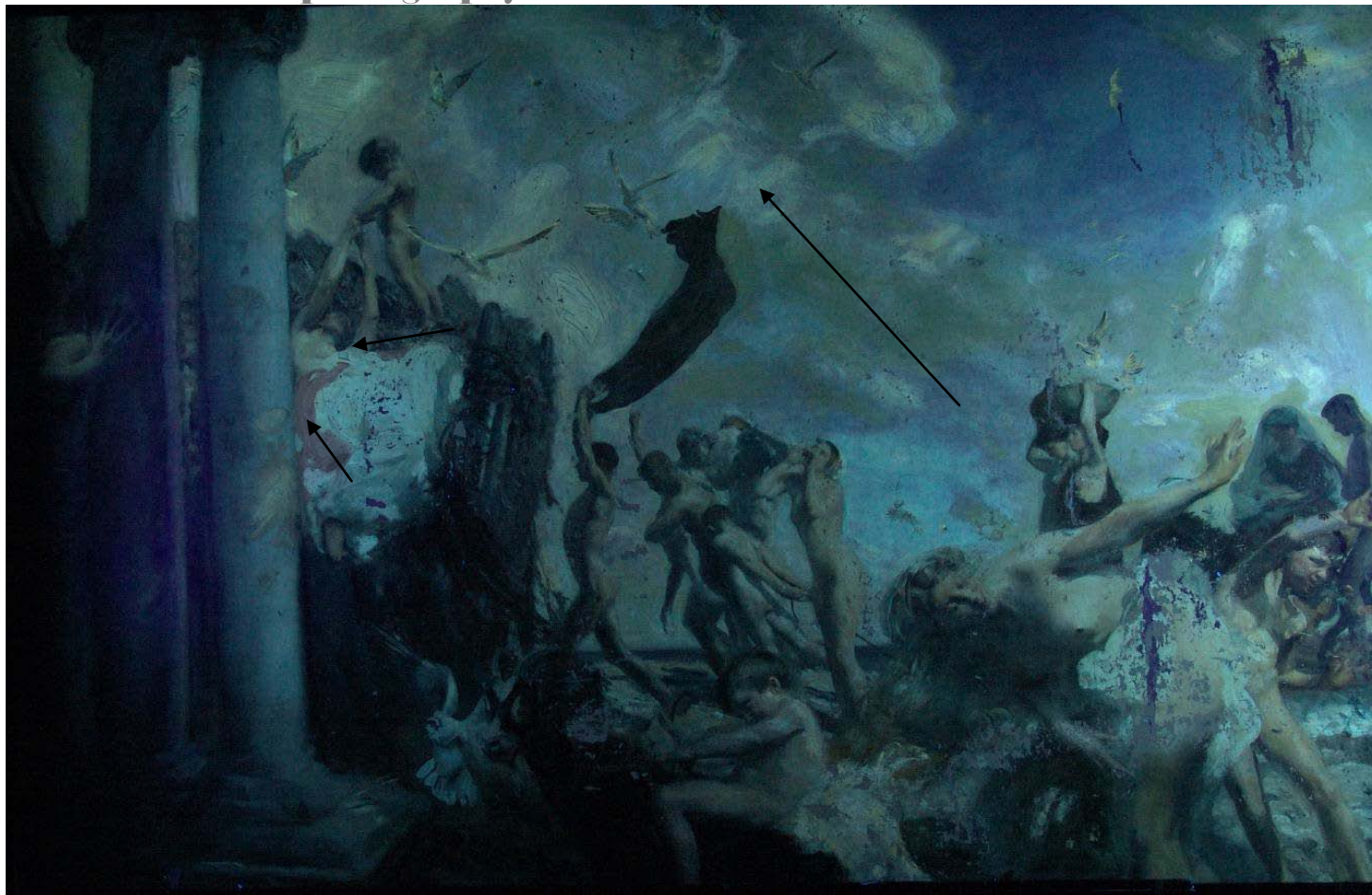


Fig. 7: Whole front, UV fluorescence photography. The retouched areas in the sky appear as a dull yellow fluorescence. The bright white indicates zinc white in oil (citric yellow in aqueous medium) and the bright pink fluorescence of the sash indicates rose madder. ©AGNSW 2011

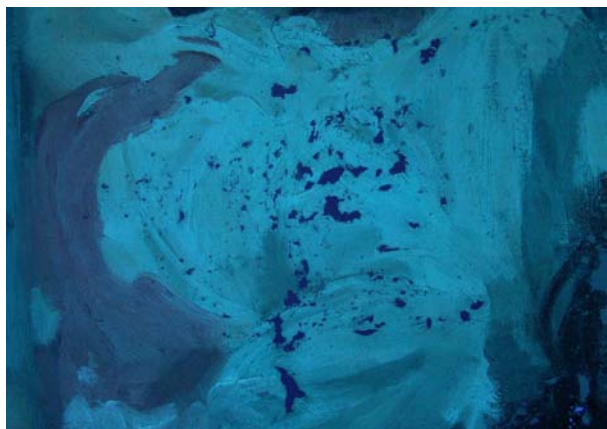


Fig. 8: Detail, UV fluorescence photograph showing areas of damage to the sky, top right: Fig. 9: Detail, UV fluorescence photograph showing yellow patches of retouching in the sky and strong absorption of the red fabric indicating vermilion or red earth

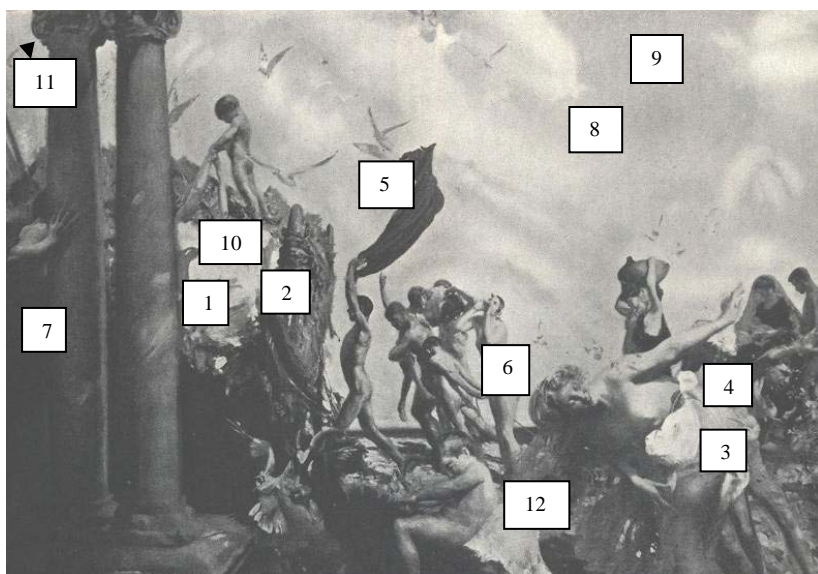


Fig. 10: Location of pigment samples sites

Key

- 1: Pink sash
- 2: Bright yellow
- 3: Transparent green
- 4: Opaque green
- 5: Red-brown
- 6: Blue hair band
- 7: Purple drapery
- 8: Blue sky
- 9: White bird
- 10: White drapery
- 11: Over-paint
- 12: Ground

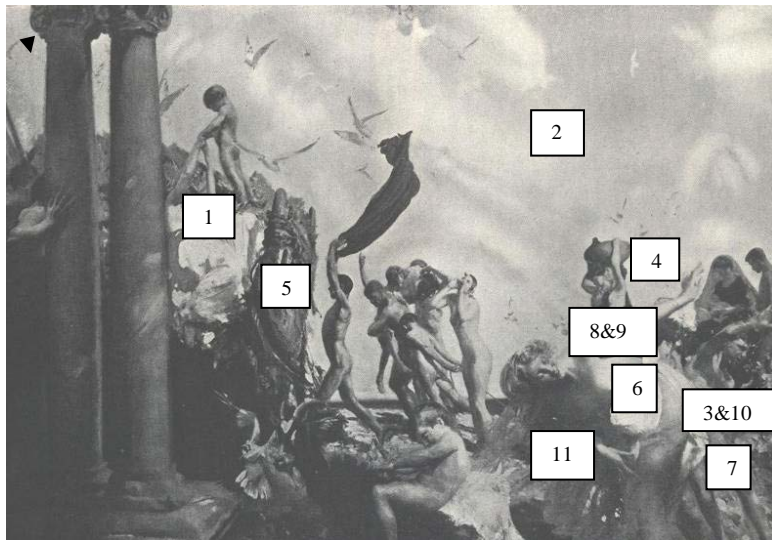
Technical examination

Table 1:

Sample site	Colour	Location	UV	IR	Comments	Inference	Polarising Light Microscopy	Inference
1	Pink/ red	Sash of female on hay cart	Bright pink fluorescence	Transparent	Sims preferred to used ruby madder in favour of rose madder	Natural madder	Vermilion? zinc white	Natural madder
2	Yellow	Outstretched arm of nude standing figure	Strong absorption	Strong absorption		Cadmium yellow, yellow ochre or chrome yellow	Cadmium yellow	Cadmium yellow
3	Transparent green	Modelling boys outstretched leg	Moderate absorption	Very pale	Sims often referred to his use of viridian	Viridian?	Viridian	Viridian
4	Opaque green	Mid ground at the feet of 'Mary and Joseph figure group	Strong absorption	Pale	Sims often referred to oxide of chromium	Oxide of chromium	Viridian and cadmium or chrome yellow	Viridian and cadmium or chrome yellow
5	Reddy brown	Edge of red outstretched fabric	Strong absorption	Strong absorption	Sims favoured Venetian red over vermilion	Vermilion or Venetian red	Mars brown/yellow, vermilion, bone black, traces of non-fl red lake, trace of zinc white , large amounts of natural resin varnish	Mars brown/yellow, vermilion, bone black, red lake, zinc white, large amounts of natural resin varnish
6	Blue	Head band of foreground female figure	Reflecting	Transparent	David Wise found evidence of natural ultramarine and cobalt	Ultramarine or cobalt	Synthetic ultramarine, zinc white	Synthetic ultramarine, zinc white
7	Purple drapery	Figure behind pillar	Strong absorption This may be due to the presence of Prussian blue	Strong absorption	Appears to be a blue, white, red mix	Prussian blue, Venetian/vermilion?	Vermilion, zinc white, synthetic ultramarine, natural resin varnish	Vermilion, zinc white, synthetic ultramarine, natural resin varnish
8	Bright blue	Sky	Moderate absorption	Pale	White and blue mix	Ultramarine, zinc white?	Zinc white, synthetic ultramarine, Mars red	Zinc white, synthetic ultramarine, Mars red
9	White bird	Sky	Strong yellow white fluorescence	Transparent		Zinc white	Emerald green, zinc white, trace of vermilion	Emerald green, zinc white, trace of vermilion

10	White drapery	Female dress on hay cart	Strong bright white Fluorescence	Transparent	zinc white	Zinc , Lead white	Pure zinc white	Zinc white
11	Coating /retouching	Ionic column	Opaque dull yellow white	Slight absorption	Possible retouching/reworking in egg tempera over oil. Sims may have reworked areas in preparation for sale as the painting had been on extensive loan /exhibition for over 10 years before NAGNSW purchased it in 1917	Inconclusive	Natural resin, trace of zinc white, red and orange pigments	Natural resin, trace of zinc white, red and orange pigments Reworked areas over oil base possibly in egg tempera medium with natural resin (copal) added?
12	Coating /retouching	Sky	Opaque dull yellow white	Slight absorption	“	Natural resin /egg /pigment i.e. zinc?	Zinc white	Zinc white Natural resin /egg Medium as above?

Cross-sections location



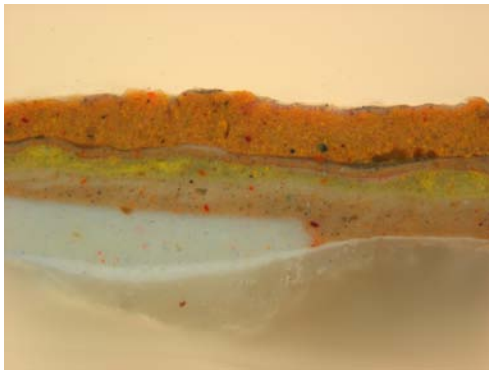
Key

- 1: Yellow in cart
- 2: Blue sky
- 3: Green
- 4: Grey
- 5: Brown above green
- 6: Pink flesh
- 7: Pink flesh
- 8: Pink
- 9: Pink
- 10: Green /blue glaze
- 11: Brown

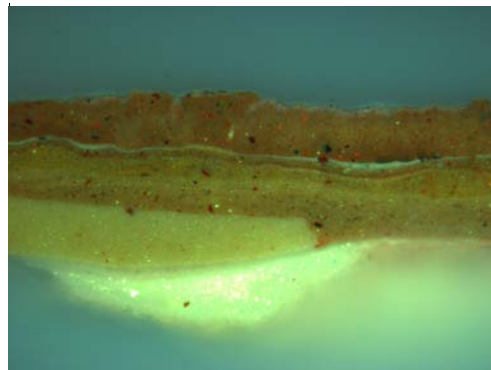
Fig. 11: Location of cross section sites

Cross-sections

Sample 1: Yellow (hay cart)



Figs. 12: Normal light (x 200 mag.)

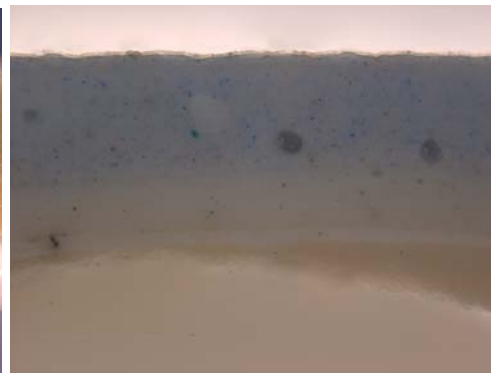
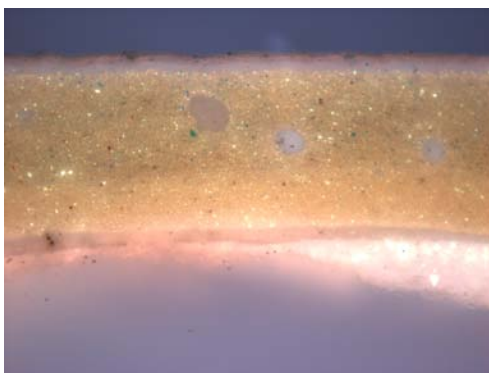


UVF (x 200 mag.)



Normal light (x 400 mag.)

Sample 2: Blue sky



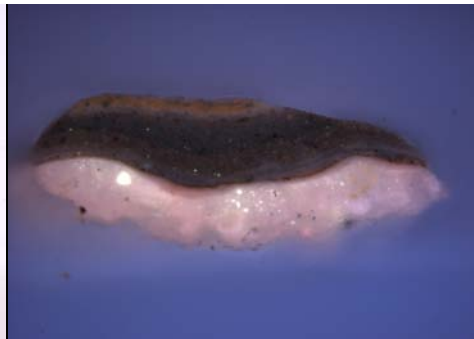
Figs. 13: Normal light (x 400 mag.)

UVF (x 400 mag.)

Sample 3: Green (bottom right)



Figs. 14: Normal light (x 200 mag.)

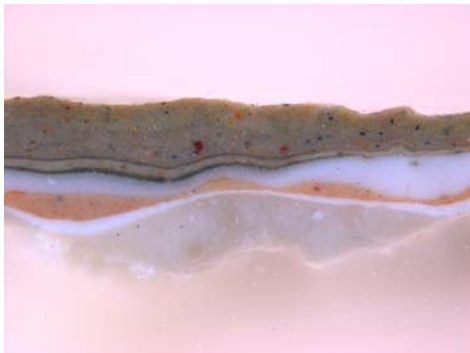


UVF (x 200 mag.)



Normal light (x 400 mag.)

Sample: 4 Grey (sky bottom right)



Figs. 15: Normal light (x 200 mag.)

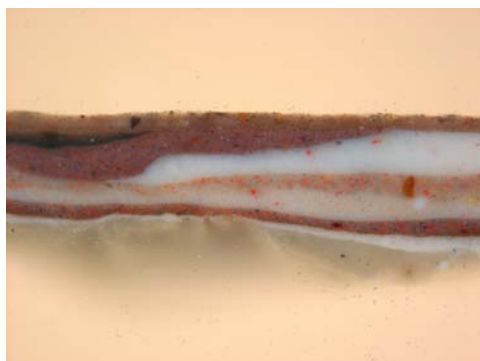


UVF (x 200 mag.)

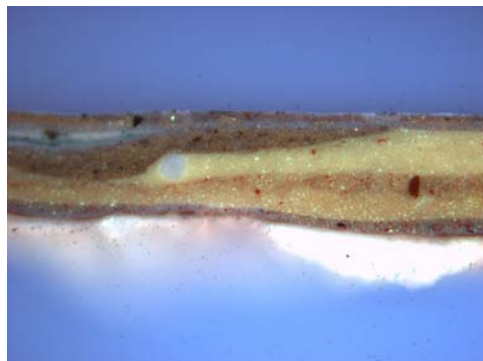


Normal light (x 400 mag.)

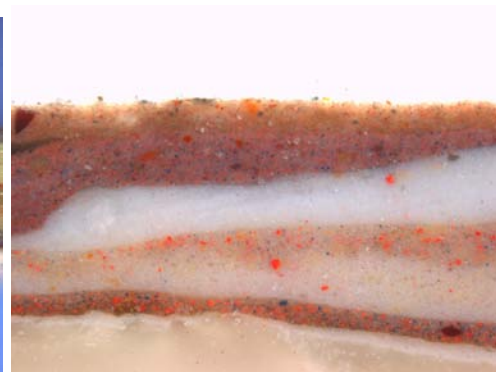
Sample 5: Brown above green glaze (hay cart)



Figs. 16: Normal light (x 200 mag.)

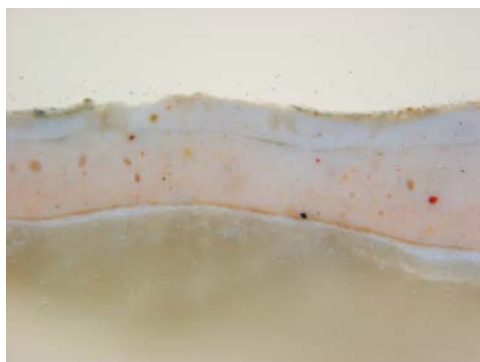


UVF (x 200 mag.)

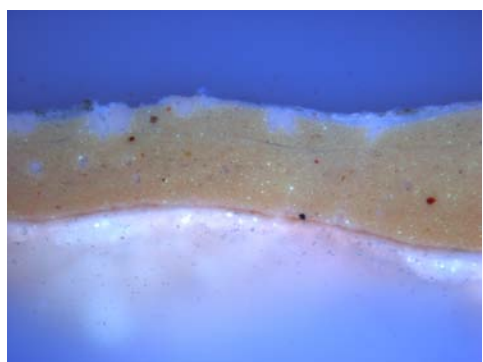


Normal light (x 400 mag.)

Sample 6: Pink flesh (foreground female figure)



Figs. 17: Normal light (x 200 mag.)



UVF (x 200 mag.)



Normal light (x400 mag.)

SEM-EDS analysis: Sample 5 (left side)

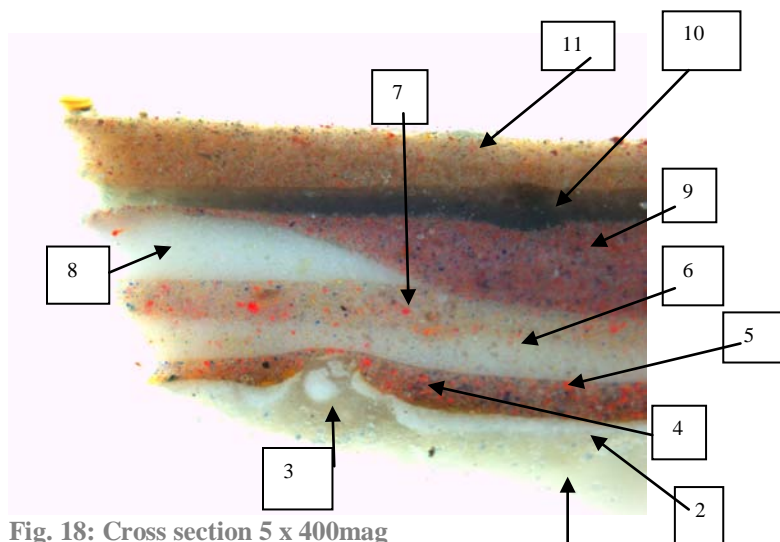


Fig. 18: Cross section 5 x 400mag

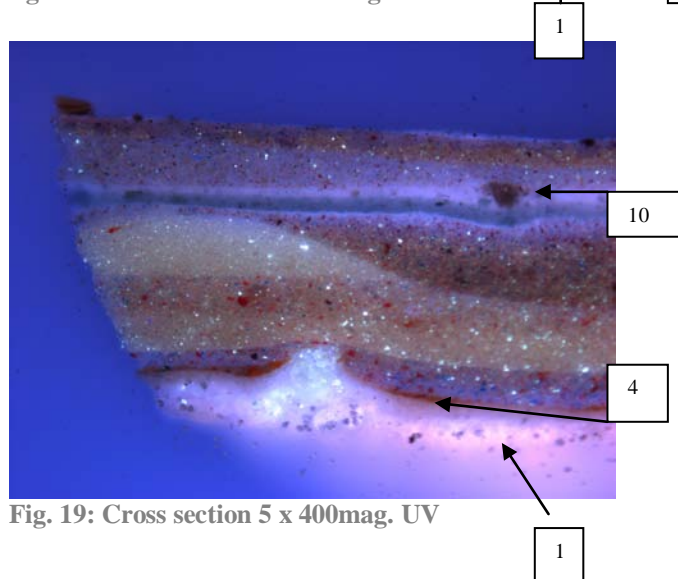


Fig. 19: Cross section 5 x 400mag. UV

Key

Brown paint layer with green/blue glaze and purple paint layer below

- 1: Priming layer blue & white particles
- 2: Opaque white ground
- 3: Possible metal soap (zinc) pushing up and distorting paint layer
- 4: *Imprimatura* layer
- 5: Vivid red and black particles
- 6: White layer with transparent particles
- 7: White layer with red, yellow, blue, black particles
- 8: Opaque white partial layer
- 9: Purple layer
- 10: Green/blue coloured glaze (embedded in a fl. medium)
- 11: Brown upper layer

SEM/EDS backscatter images of Sample 5

SEM back- scatter images map the surface topography of a sample and locate specific individual pigment particle which can then be targeted for elemental analysis using Electron Diffraction. (See Table 2 for results)

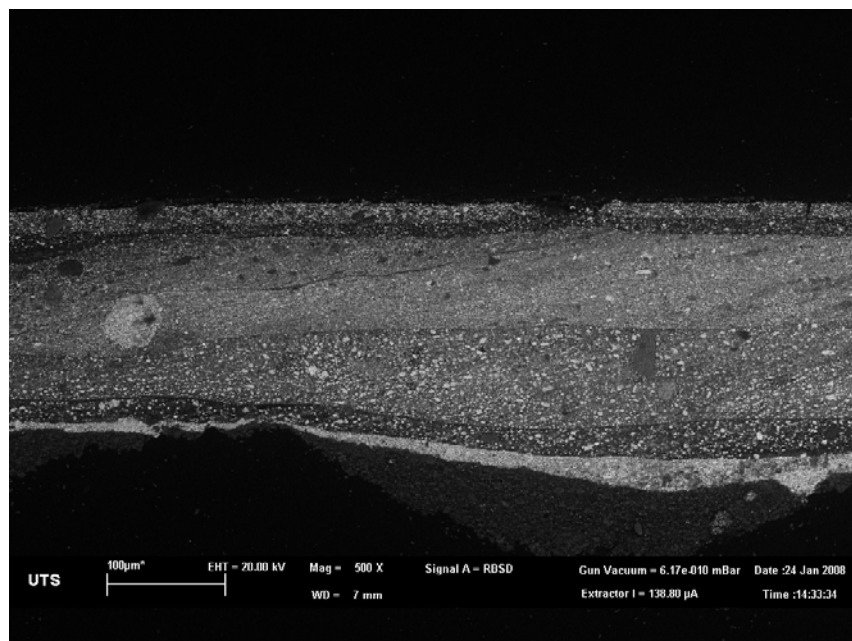


Fig. 20: x 500 mag.

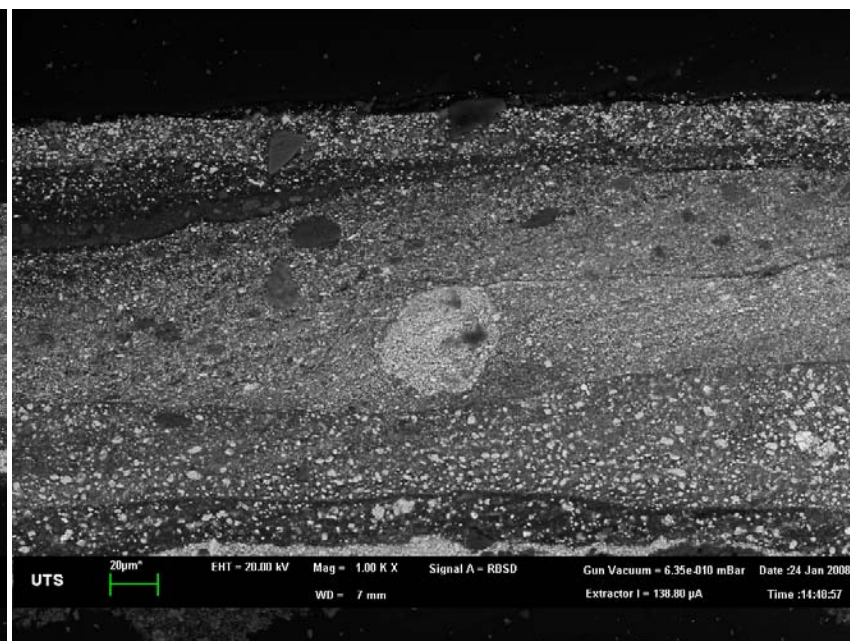


Fig. 21: x 1000 mag.

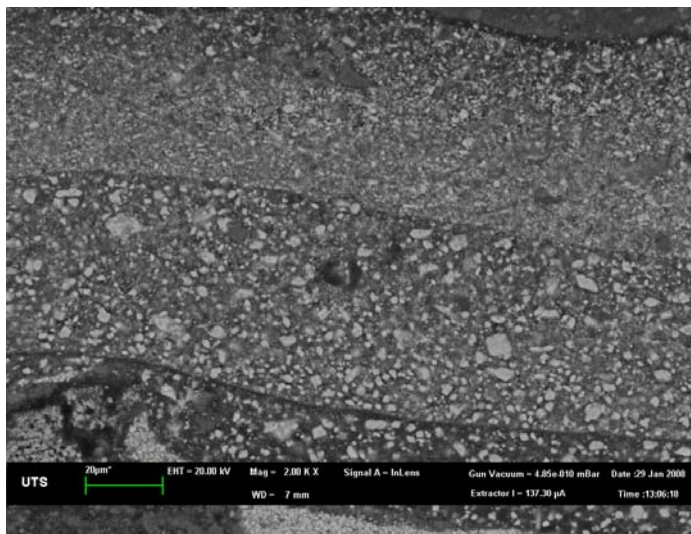


Fig.22: x 2000 mag.

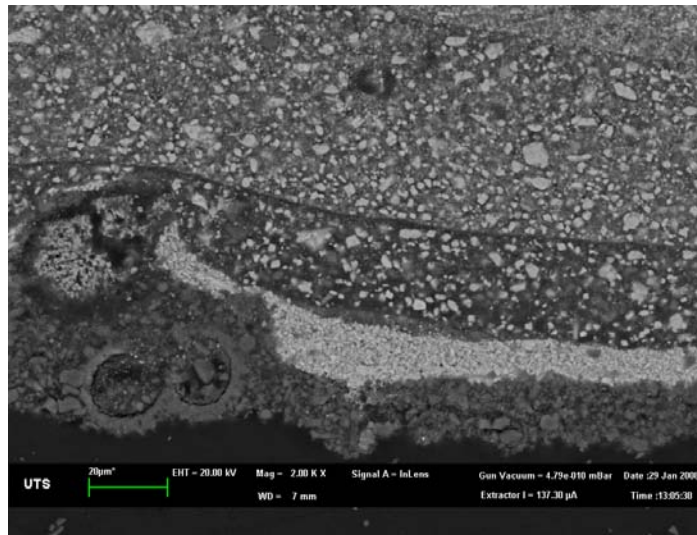


Fig.23: x 2000 mag.

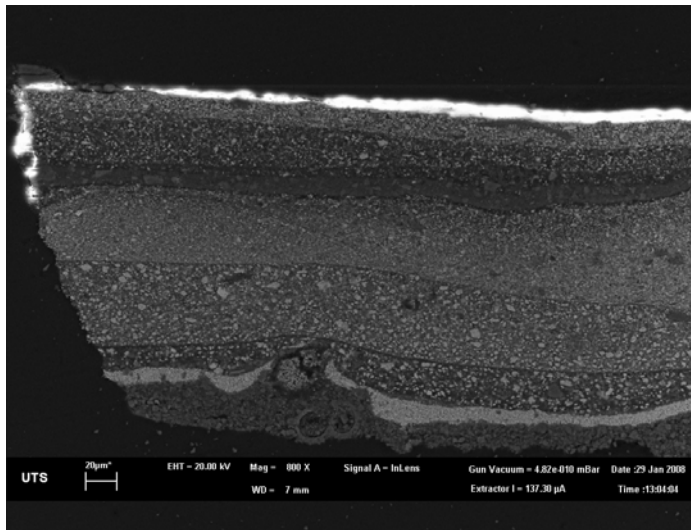


Fig.24: x 800 mag.

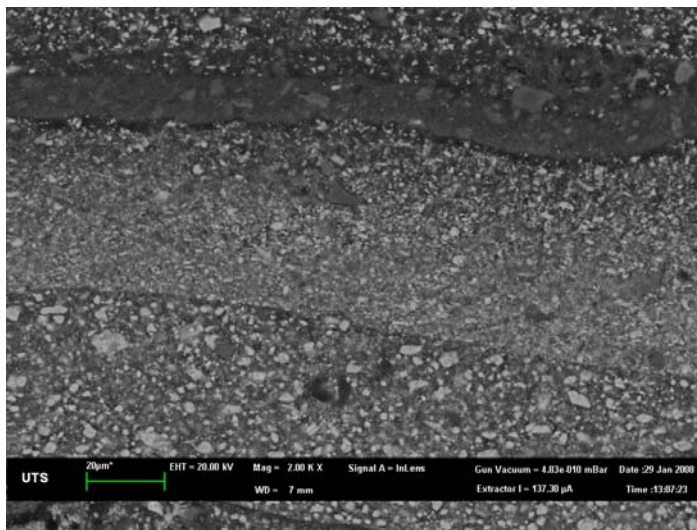


Fig.25: x2000 mag.

SEM –EDS results for Sample 5

Table 2:

Sample number	Observations /discussion	SEM Backscatter	Inference
1 (Fig. 20)	Chalk and zinc priming layer. This layer fluoresces and has white sparkly particles in UV. On the left side of the cross-section a globular shaped area, consisting of whitish opaque parts with a more transparent perimeter, appears to push through the ground and two paint layers. This globule fluoresces bright white in UV and suggests the presence of a mobile metal soap, most likely zinc carboxylate	Zn – zinc Ca in large quantities	Chalk and zinc white priming layer which has formed zinc metal soaps
2 (Fig. 20)	Thin opaque lead white ground layer does not fluoresce in UV	Pb	Lead white ground
3 (Fig. 20)	Zinc metal soap? zinc carboxylate?	Fe and Mn	Zinc metal soap umber , earth pigment, iron oxide Indian red
4 (Fig. 20)	<i>Imprimatura</i> layer. This layer is not distinctly visible in reflected light but can be clearly seen as a thin brown fluorescent layer in UV at 40x magnification	Pb, Zn, Al, Ca, Si, Hg	Vermilion, lead, zinc, Al (suggests lake base?)
5 (Fig. 20)	Red and black paint layer consisting mainly of very fine vivid red particles of vermilion with [bone] black. A small amount of blue and yellow particles are also present. The layer generally fluoresces purple in UV.	Hg, Ca, Fe Zn, Al	Vermilion large quantities others as trace iron oxide, calcium from the ground zinc white and unknown lake?
6 (Fig. 20)	White layer with many transparent particles in reflected light which fluoresces a slight yellow colour in UV with additional sparkly white particles. A few vivid red particles of vermilion are also present with a small scattering of blue and lemon yellow. Paint clearly applied <i>wet-in-wet</i> possibly in a medium other than oil?	Zn, Pb, Fe, S, Al	Red lake iron oxide, zinc and lead white
7	Pink flesh: A pink layer consisting of vermilion, blue and lemon yellow. One large yellow particle, dark in UV, suggesting either chrome or cadmium yellow	HgS	Vermilion, blue and lemon yellow Possibly chrome or cadmium yellow
8	Pink flesh: Thick opaque white layer, broken in the middle with a scattering of vermilion particles within. This layer has a yellow fluorescence with sparkly white particles embedded (zinc or lead). Large circular white fluorescent globules are visible in UV at centre left of layer, possibly a big cluster of metal lead soap? These are not visible in reflected light.	Pb, Zn, Hg	Lead white, vermilion, zinc white trace of yellow Lead soaps

9	Purple paint layer composed of red, blue and black particles. In UV a very thin layer with higher fluorescence, purplish in colour, lies at the top, this is only distinguishable in UV at 40x magnification and indicates a coating [copal resin] has been applied between paint layers. Transparent grey particles are also evident in reflected light	Pb, Zn, Si, Fe, Al, S	Iron oxide, zinc , lead white, red lake Possibly a thin resin
10	Green/blue glaze layer appears more gel-like compared to others. In UV light a bluish fluorescence is apparent suggesting organic resin is present. Sims was known to have used Roberson's copal based medium. Chrome yellow with an un-pigmented purple/white fluorescence above it is also present. These particles are reasonably large with defused edges	Cr, K, Ca, Cl, S , Al, Zn	Unidentified green/blue pigments Chrome yellow, calcium, zinc, gel- like or <i>meglip</i> medium
11	Brown layer with purple fluorescence in UV. Red oxide, chrome yellow and blue black particles are present	Cr, Fe, Pb , S, K, Si, Br	Iron oxide, bone black and chrome yellow

XRF on additional samples (not located in figure 11)

Table 3:

Sample Number	Colour	Location	Element	Inference
11	Red	Black area of the goats collar	Pb, Zn, Fe,Cr	Lead white, zinc white, iron oxide , chrome yellow
12	Olive green	Right side of female face bending in foreground	Cr, Zn, Pb, Fe,	Lead white, zinc white, iron oxide , chrome yellow
13	Olive green	Veil of Mary figure	Cr, Zn, Pb, Fe,	Lead white, zinc white, iron oxide , chrome yellow
14	Pink	Flesh of female in foreground	Pb, Zn, Fe?	Lead white, zinc white, iron oxide
15	Blue	Sky top left	Pb, Zn	Lead white , zinc white

Medium analysis

Table 4:

Sample description	Method	Test	Peak response	Discussion	Inference
Yellowish beige paint	GCMS ⁴	Oil analysis	13.29, 15.45, 22.19, 25.31	<p>The chromatogram contained the typical methyl esters of a drying oil. The azelate to palmitate ratio was 1.17 also indicating a drying oil. The palmitate to stearate ratio 2.23 is on the border between linseed oil and walnut oil but could also indicate a mixture of linseed and poppy oil.</p> <p>The axelate to suberate ratio is 5:1 and the azelate to sebacate ratio is 15.2 which probably means that the oil is not heat bodied or only partially heat bodied. There is no evidence of waxes or resins</p>	<p>Poppy and linseed oil</p> <p>No resin or waxes present</p>
Pale side of sample	FTIR ⁵	Medium		Contains oil indicated by the C-H stretch and ester carbonyl band and also chalk	Oil
Darker side of sample	FTIR	Medium		<p>Hydroxyl groups and N-H stretching vibrations as well as C-H bonds. There is also a peak at 1730cm⁻¹ indicating a mixture of compounds containing ester carbonyl groups such as a drying oil. There is also some protein present since there seems to be a small amide carbonyl peak at around 1640 and an N-H peak appearing at 1540 cm⁻¹. This may be from a lower layer containing glue size or egg tempera/emulsion used as a medium.</p> <p>There is also an indication that a sulphate, lead sulphate is present</p>	<p>Drying oil</p> <p>Lead sulphate</p> <p>Protein indicated (egg or size)?</p>

⁴ The samples were derivitised using 3 drops methanolic solution of 3 – trifluoromethylphenyltrimethylammonium hydroxide to 60degrees centigrade for 5 hours, two drops of toluene was added to dissolve any hydrocarbons present. The mixture was then subjected to thermal decomposition at 250centigrade. The GC-MS used was a Thermo Focus fitted with a DSQ mass detector.

⁵ Each sample was placed onto the diamond window of a Durascope diamond ATR attachment linked to a Perkin Elmer 1000 FTIR spectrometer, Each sample was pressed against the window and scanned 16 times. The background was automatically subtracted.

Summary of instrumental and technical analysis

Medium: GCMS has confirmed the presence of oil both linseed and poppy (Poppy was Sims preferred choice understanding that it discoloured less than linseed oil although it dried slower. This was a common held opinion in the later 19th and early 20th centuries promulgated by researchers such as Arthur Church, AP Laurie and H.C Standage)

Priming's and *imprimitura*: Two priming layers have been confirmed: the first a chalk and zinc primer (likely a commercial application) and on top a thinner oil/lead primer possibly applied by the artists? This is followed by a thin bright red *imprimitura* layer which may only extend as far as foreground and middle distance leaving the white ground in the sky area to reflect maximum light.

Retouching /Reworked areas: Sims wrote 'Sky is very streaked with copal possibly due to rolling. Washed it with soft soap and water. Small boy in front and girl (laughing) centre group with Turpentine.'⁶ The date of this diary entry is 9 March 1910 suggesting it returned to the artists' studio and at this stage was reworked. By this period Sims was using egg tempera or egg based emulsions as his main medium which may suggest the unusual dull yellow fluorescence and traces of protein/oil found in the areas of retouching during GC-MS analysis. A similar natural resin which appears in the red/ brown areas is also present in the retouching; this may be a component part of the retouching medium or varnish applied as a coating?

Pigments: Cross sections and backscatter images illustrate the complexity of the layers and the lack of 'wet in wet' techniques (See sample 5). This differs from other paintings examined. For instance *The Fountain* and *The Wood beyond the World* which are largely built on wet in wet techniques. This may suggest that the painting was constructed over a relatively long period allowing the layers below to fully dry.

Pigments indicated from technical and instrumental analysis include:

- Lead and zinc white used throughout to achieve a harmonious (blond) palette
- Viridian (transparent chromium oxide)
- Emerald green
- French ultramarine
- Black [bone black in discoloured oil resin medium]
- Cadmium yellow Sims favoured this rather than yellow ochre
- Chrome yellow
- Relatively large quantities of vermilion throughout although Sims wrote of his preference of Venetian red
- Red lake (fluorescence characteristics indicate natural rose madder. Sims wrote of his preference for Ruby Madder. (See Chapter 4)
- Earths possibly Mars yellow /brown, umber (synthetic earths are more finely ground)
- Small quantities of iron oxide (Indian or Venetian red) and an unknown orange are also present.

⁶ Turpentine would achieve a very matt surface which correlates with the painting current (2006) appearance. The painting has since undergone extensive conservation and a varnish applied to even out the disparities in gloss.

Varnish/coating: Polarizing light microscopy suggests, by its bright fluorescence, that large amounts of natural resin varnish (possibly copal based medium-although he was also known to have occasionally used mastic) is present as a coating. Resin is also likely to be a component of his glazes or *meglips* prepared by the artist himself or a bought commercial product such as Roberson or Cambridge (copal based) medium.

Correspondence relating to purchase

Agent

Mr A. G Temple
Art Gallery of the Corporation of London
Guildhall
East London

Letter dated 2 Nov 1911

Received 4.Dec. 1911
From B.S Lloyd and co
40 King Street Cheapside London
To Mr G.V.F Mann
Secretary and Superintendent
National Gallery of New South Wales
Sydney
Australia

Letter acknowledges NGNSW authorisation for Temple to open up negotiations with Sims on acquiring *The Swallows*.

Letters dated 11 Dec 1911^{8/12} and 2 April 1912^{38/12}

Received 16 January 1912 and 6 May 1912
From Lloyd to Mann

Acting on behalf of NGNSW in Dec.1911 Mr. Temple did not initially purchase *The Swallows* due to his belief it lacked importance for a Public Gallery. The second letter reported that Temple had first call on the next picture by Sims.

Letter dated 11 April 1913^{38/13}

Received: 12 May 1913
Lloyd to Mann

Mann reported that Sims was very agreeable to accommodate the Trustees and replace *The Swallows* with his most recent painting destined for the Royal Academy show entitled *Love in the Wilderness* (30x 40 inches). A further £100 was however to be paid.

If the Trustees wished for a larger work, Sims was prepared to paint the same picture with 'certain important variations' for a sum of £500. This, according to Mann, would enable the Trustees to possess a picture of 'fine Gallery character and the best of Sims work to date for he would 'throw himself thoroughly into the matter'.

The letter refers to Sims taking back *The Swallows* from unspecified location [unlikely from the information included in the letters that it ever reached Australia] in time for the Academy exhibition. Forever the astute business man and mindful of his reputation, Sims also pressed the Trustees for a rapid decision regarding *Love in a Wilderness* for if remained unsold this too would be submitted to the Academy .

The letter also recounts Mr Lloyd's visit to Sims studio where he had a 'long chat' about the painting. Lloyd was very impressed by the painting and asked Sims to provide the Trustees with a written description which is as follows

'Love in a Wilderness, A romantic, rocky, wooded landscape. A cliff and waterfall to the right of the picture. In the middle distance a hill clothed with trees and crowned with rocks, clear blue sky.

Two Lovers tread a stony path gazing in each others eyes. Beyond them Love throws a scarf round the neck of an image of savage Pan, and leaning back, with upturned face, sings (Pan as God of savage nature, is shown as tigerlike and cruel, not the goat God or pastoral Pan).

Colour schemes, a rich chord of emerald, orange and blue.

The motive is: - Love bringing a brightening and subduing charm into rugged and savage nature.' Letter dated 8/4/13

Nothing further seems to have eventuated from this offer.

Letter dated 30 March 1916 ^{23/16}

Received: 6 May 1916

From Longstaff to Mann

Longstaff notes that *An Island Festival* brought Sims notoriety and election to Royal Academy. This letter states that *An Island Festival*, 1907 would be a good exchange for *The Swallows* on its return from exhibition in Venice. At this time the former is in Rome at the Vatican where it was placed for safety with other British paintings from the Exhibition [at Venice, including *The Scoffers* by Brangwyn]...The price is £500, deducting the cost of *The Swallows* of £200, the outlay for the Gallery would be £300.

Letter dated 7 September 1916 ^{62/16}

From Sims to Lloyd

Sims confirms the painting swap

Letter dated 28 December 1916 ^{8/17}

Received: 23 Feb.1917

From Lloyd to Mann

'An Island Festival is now delivered [in UK] awaiting shipment...also the £6 being half the cost of the frame'. There is no further mention of the frame.

Letter dated 8 February 1917 ^{19/17}

Received: 16/4/17

From Lloyd to Mann

'I think you will be very pleased with Mr. Sims work...and am sure that it will prove a very valuable addition to the Gallery.'

Exhibitions

Royal Academy, 1907, no. 405. Voted 'Picture of the Year'

Liverpool 1908-reference Sims studio Diary 1895 -1917

Paris Salon 1908

Imperial [International] Exhibition 1909 and 1911

Imre Kiralfy's 1909 exhibition at the White City

Japan-British Exhibition, Fine Art Palace, Shepards Bush, London, 1910, no. 298 lent by the artist. [The Fine Art Palace was built to accommodate in 1908 the collections brought together in the Franco- British Exhibition- half of the galleries devoted to British Art]

Festival of Empire at Sydenham's Crystal Palace 1910/11

Internationale tentoonstelling van hedendaagsche kunst, Stedelijk Museum, Amsterdam, 13 April –July 1912 no. 327, Feestop het eiland

XI. Esposizione internazionale d'arte della citta' di Venezia [Biennale], Venice 1914, Padiglione della Gran Bretagna , no. 44 (Il Festival insulare)

Literature

The exhibition of the Royal Academy of Arts....the one hundred and thirty ninth, exh. Cat Royal Academy of Arts, London, 1907, p.20, no. 405

Sims, Studio Journal, p. 78 (Reference Sims 1934:106)

Japan- British Exhibition, 1910, Shepard's Bush, London: Fine arts catalogue, exh. Cat Fine Art Palace, Shepards Bush, London, p. 21, no. 298: [NGL]

L Baldry, The Japan=British Exhibition: *The Art Journal*, September 1910, pp.257-64 p. 262, illus. P. 260

'English paintings at the Anglo- Japanese exhibition, *The Times*, 9 May 1910, p.15

Internationale tentoonstelling van hedendaagsche kunst, Catalogus, exh.cat. Stedelijk Museum, Amsterdam, 1912, p. 54, no. 327, illus. n.p.

XI. Esposizione internazionale d'arte della citta' di Venezia catalogo, exh. Cat., Venice.1914, repr. New York, 1971, p. 182, no. 44, illus. n.p.

National Gallery of New South Wales (Annual Report of Trustee for year 1917), Sydney, 1918, p.2

Speed, Harold, 'Charles Sims, R.A. (1873-1928) *Old Watercolour Society Club 6th Annual*, Vol. 1. London, 1928-29 p.50

Charles Sims, *Picture making: technique and inspiration* with a critical survey of his work and life by Alan Sims, London, Seely Service & Co. Ltd 1943, pp78-

Renee' Free, Art Gallery of New South Wales, Catalogue of British Paintings, Sydney, 1987, p.177, (illus.)

Anne Kirker and Perter Tomory, British painting 1800-1990 in Australia and New Zealand public collections, 1997, p.158, no. 1981

Kenneth McConkey, *Memory and desire: painting in Britain and Ireland at the turn of the twentieth century*, Aldershot, 2002, illus. p.155, fig.86

Peters Corbett, David, *The Modernity of English Art 1914-30*, Manchester University Press, Manchester and New York, 1980, p.200-202

Holmes, Cecilia, 'A Bright Memory' PhD Thesis unpublished Northumbria University 2005.

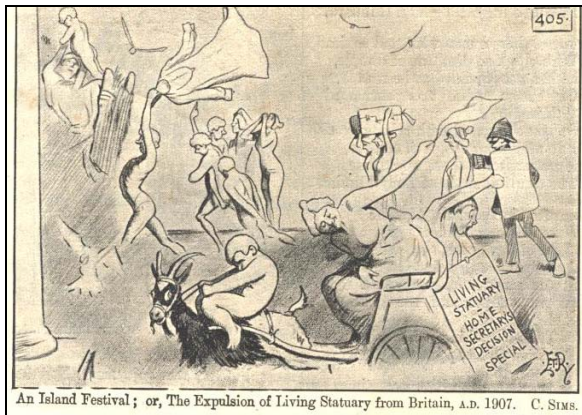


Fig. 20: Royal Academy Pictures Re-varnished, Punch or the London Charivari, 15 May 1907:357

Related studies in the archive



Figs. 21 & 22: Charles Sims, left *Bacchanal*, *cliche verre* GB3025-1-4-23; Right Black ink drawing GB3025-2-4-23

Related works in other collections

(The) Festival exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1925. No.235. Likely to be a watercolour, whereabouts unknown

Island Festival (study in oil 1907) Whereabouts unknown .Exhibited Ernest Brown and Philips, The Leicester Galleries, Leicester Square London April to May 1910 (Sims first one man exhibition). Exhibition included 39 paintings in oil and watercolour. Sotheby's sale 4.10.95 Tate Archives

An Island Festival etching (unfinished)

Not signed or dated 10 5/8 x 16 1/8 inches Described by Dodgson.

Proof one: Chiefly in outline: where there is shading, it generally consists of hatching in one direction only. For instance, the seagull near the goat's head is outlined only; the head of the child rider has horizontal hatchings in front only, and is otherwise unshaded. [Collection Mrs Sims?]

Proof two: As above but touched with pencil and patches of sepia wash. Collection Mrs Sims.

Proof three Figures, gulls, etc., are crossed-hatched in a number of places, but large portions of the plate are still blank or unfinished. The goat is still merely outlined. It is doubtful whether more than one impression exists. Collection Mrs Sims.

Etched from a picture exhibited in the Royal Academy in 1907, no. 405: (Dodgson1915: 374 -387)

Transcript of labels and inscriptions on frame

Table 5:

District Railway Accompanied Luggage or Merchandise, &c., To/---iss [Swiss] Cottage London B...[Bridge] Fit...[Fittleworth] to Victoria	National Gallery of NSW No. 710 Artist: Sims, Charles Title: The Island Festival Purchased: Insurance:	Fragment of a label BEAUX CAND No.	Fragment of a label Liverpool 1907
	Japan=British Exhibition Official Agents -1901 James Bourlet and Sons, Ltd. 17 & 18, Nassau Street, Mortimer Street, W. Telephone: 1871 GERRARD Telegrams: Titian, London 239	A fragment of a label torn off –illegible	Venice International Exhibition 1914 James Bourlet and Sons, Ltd 17to 18 Nassau Street, Mortimer Street, N Telephone: 1871 GERRARD Telegrams: Titian, London
International Exhibition Amsterdam, 1912 Jas. [James] Bourlet & Sons, Ltd London. Telephone: 1871 GERRARD	X1. Esposizione Internazionale d' Arte della Cita di Veneza 1914 1105	Inscriptions on frame Island Festival and Chas Sims written in white chalk located on member A (top horizontal member) Island Festival written in white chalk on member D (outer right vertical member) Y-2204 inscribed in blue crayon on member H (centre-right vertical member) 147 inscribed in red paint on member G (centre of central horizontal member) Sims in pencil on member G 405 scratched into member F (centre-left vertical member) A round ink stamp rather illegible on member E (left of central horizontal member). The word Salon can however be made out in the centre of the stamp.	Label Covered by bottom reinforcement– illegible

Labels and inscriptions



Fig. 23: Labels from the verso of the stretcher

Appendix 4

4:2 *The Fountain* 1908

All analysis was conducted by Dr. Joyce Townsend, Senior Conservation Scientist, Tate Britain, FTIR microscopy carried out by Dr Julia Jónsson, Tate Britain.

Identification details

Collection: Tate Britain

Accession number: N02260

Date: 1908

Technique: Oil on canvas

Medium: Oil [likely poppy]

Palette: A series of violets soft blues and flesh tones with large amounts of white, touches of yellow and green [described as a blonde palette predominantly a neutral grey]

Size: 1023 x 1278 mm (50 x 40 ins)

Signed: The painting is signed middle bottom but not dated



Fig. 1: Sims' signature

Provenance: Purchased from the artist in 1908 for £400 Chantrey Bequest: Exhibited at R.A 1908 with *The Little Faun* [oil], *The Swing* [watercolour] *The Swimmers* [sketch] Exhibited R.A 1908 (361) R.A Late Members winter 1933 (418)

Interpretation of the image: Large cascading fountain ranged to the left with a series of male and female figures bathing by the pool.

Pellucid atmospheric lighting reveals an enchanted time of day. The prismatic effect, splits the light to form a rainbow which in turn is reflected on the figures' flesh giving an iridescent and luminous quality to their outlines. Sims used the term prismatic in his studio notes. Figures are not painted solidly like much of the RA work at the time which gives the impression that the scene is rapidly recorded from nature. Sims' amalgamation of naturalistic handling and imaginative subject has created a credible glimpse of another world. The central standing figure with long hair is likely to be Agnes (pose not unlike other paintings) and the boy far right riding the statue of a horse resembles his son Alan. Sims' visit to Rome and the Trevi fountain may have inspired the painting.

Summary of painting style:

- Direct, fluid application of paint with very visible and varied brush marks
- Some thick impasto (medium rich) and a great deal of thinly painted areas revealing canvas texture below. In places a palette knife has been used to apply the paint (See Fig.11)
- Opaque mat surface in places and localised glossy areas in others
- Dragged brush strokes and scumbling visible to soften edges of modelling in the figures. In places this has been reinforced with additional thin accents of colour
- Glazed locally in light areas and parts of the sky
- 'Wet in wet' technique is in evidence throughout

Sims' own accounts of the painting:

Sims gave an account (1934:108-9) of the early stages of his work, the first layers of which were applied in January 1908. At least six preliminary designs were made before the final composition was settled.

Further entries include:

'Rubbing in the colour very thin, after washing in the darks with medium. The sky is poppy oil, very thin and fluid. Smudging and working anyhow all over towards completeness... The colour must be kept quiet and explanatory, with a sparkle or two to qualify the rest... In the figure careful, flat planes, beautiful contours and an absence of high lights. A very slight execution; the varnish will flatten it. Nothing charms like an 'inadequate' technique. The most precious form can be obtained in monochrome, and the colours will show to most advantage and with most purity by contrast. Simplicity is what tells, and the 'underexposed' look.' (Sims' Diary 24 January 1908)

'Bodies simple and Italian in colour – better so for the form. The quickest way is to paint direct, where possible; at any stage there will always be enough accident (muddle). Glaze with opposing colours to help form 'It will bring the whole more into harmony.' (Sims' Diary 22 February 1908)



Fig. 2: Charles Sims, *The Fountain* whole front in reflected light ©Tate 2011

Description of materials

Primary support and stretcher: The primary support consists of a fine, tabby weave linen canvas. Thread count of canvas 16 warp → 16 weft ↓ (treads per sq cm) The canvas is on the original pine, five member stretcher, and therefore has not been lined. It has a canvas stamp for CHAS. H. WEST in the centre of the reverse, relatively evenly spaced canvas tacks between 7 and 12 cm apart. The dimensions and white priming on the recto only, in contrast to other paintings by Sims which he bought on the roll and reversed, suggests Sims bought the canvas already on the stretcher.

Priming layer/sizing layer : There appears to be four distinct layers associated with the priming, the two lower layers applied commercially and consisting of a glue layer and a denser white layer composed of predominantly lead white in oil based medium, likely linseed. Above this lies a thinner and more transparent chalk based layer bound in glue which in turn is coated with another glue layer identified as an animal protein. These two upper layers are likely to have been applied by Sims as a preventive measure to avoid excessive absorption of the oil medium into the ground.

Medium: There is little doubt that the vehicle is predominantly oil with a highly likely hood of the addition of wax and copal. Sims records using commercially prepared mediums based on these components (i.e. Cambridge and Roberson's Medium) or preparing similar recipes in his own studio. One should not discount the selective use of egg tempera in the lean white passages until further analysis has been performed.

Paint layer: Very sound after recent consolidation – only the occasional raised *craquelure* evident largely in the white passages and only a few other age cracks which indicate sound methods of practice.

Coating /varnish: Not varnished in the traditional sense but there are areas where an increase in gloss is visible. A wax/resin coating or other may have been applied to protect or saturate the colours. The coating appears to follow in part the contours of the figures reminiscent to *The Wood Beyond the World*. (See Appendix 4.3)

Frame: The painting is housed in its original frame which measures 1345 x 1590 x 120mm and described as a late 19th early 20th century high quality frame made from a machine-carved profiled moulding and decorated with ornate compo ornaments. Its poor condition is likely to be a result of inadequate transportation methods during the early twentieth century where it was exhibited a great deal. The frame is both water and oil gilded. Water gilding is applied over a red bole to the smooth contours areas i.e. top ridges that can easily be burnished to a high gloss. All other difficult to reach areas are oil gilded. Signs of intentional distress for example with a thin layer of rabbit skin glue to which a wash of grey pigment has been added to tone down the brightness of the gold. The gilt ormolu slip remains bright in colour due to meths/shellac coating and being kept under glass. Later records record of old glass being replaced in 2003.

Labels and inscriptions

- Canvas stamp [rubber stamp] appears in the centre of the canvas right and left of cross member 'Chas H. West, 112 Finchley Road'
- On reverse of frame top right corner 'Insurance value[difficult to read the figure] owner Tate , Title, Artist'

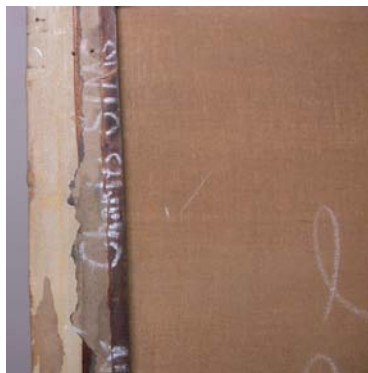
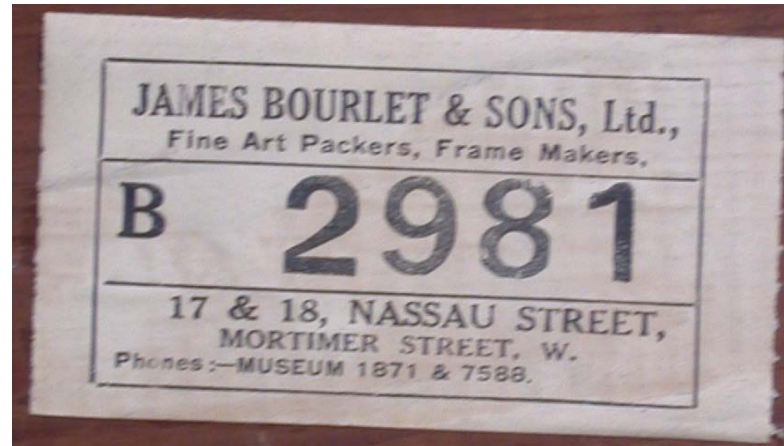
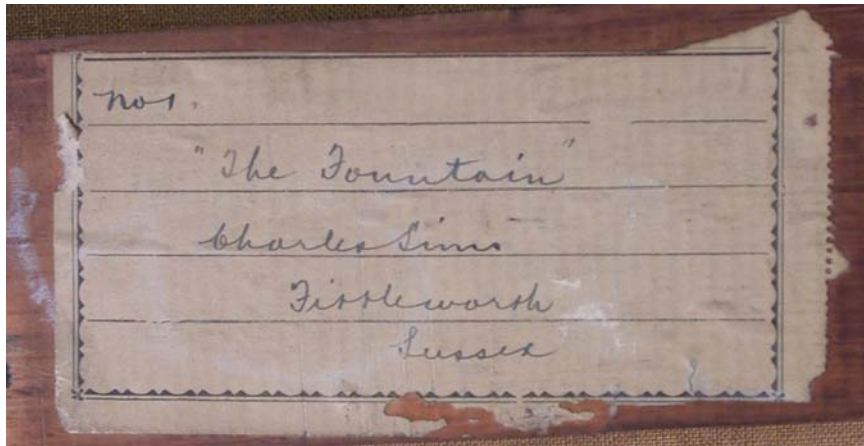


Fig. 3: Top left, location cross bar 'No.1, *The Fountain*, Charles Sims Fittleworth:' Top right, location cross bar, 'James Bourlet and Sons Ltd., B2981 etc:'. Bottom, location left stretcher member in chalk 'Charles Sims'

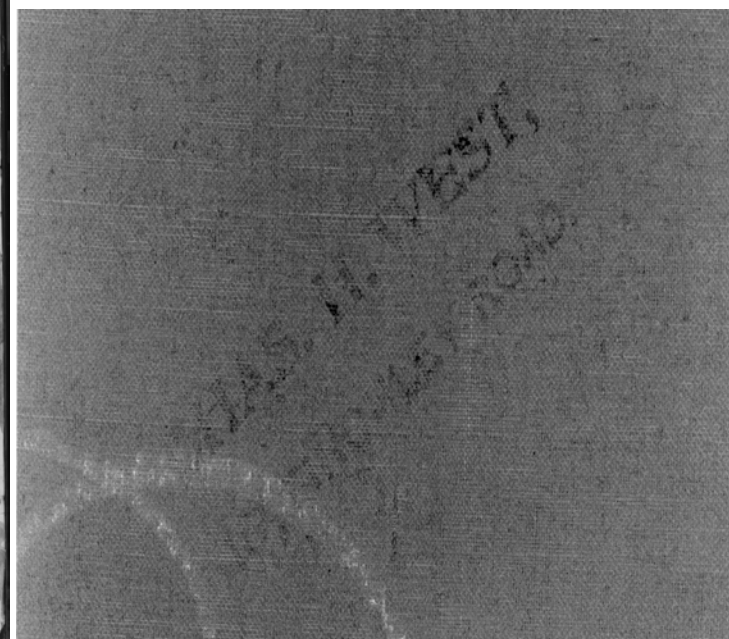
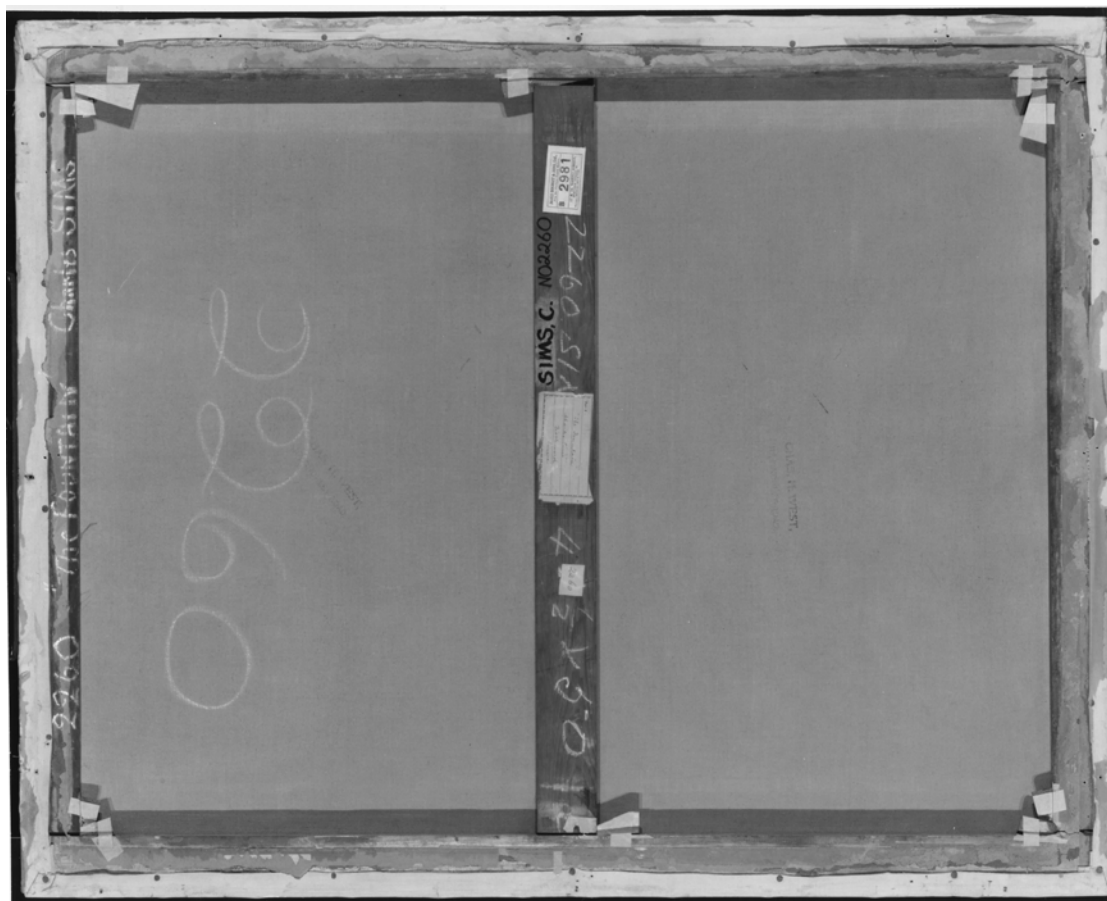
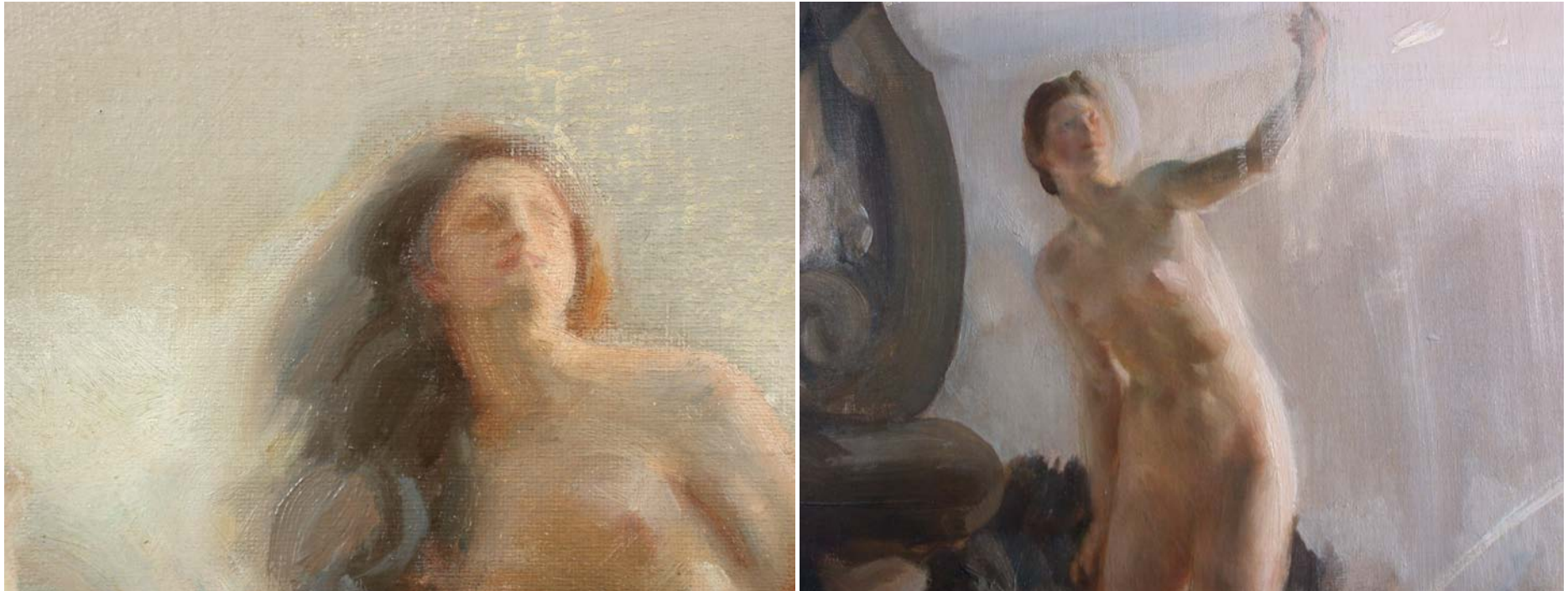


Fig. 4: Charles West canvas stamp Fig. verso of canvas showing single cross member, location of labels, inscriptions and canvas stamp

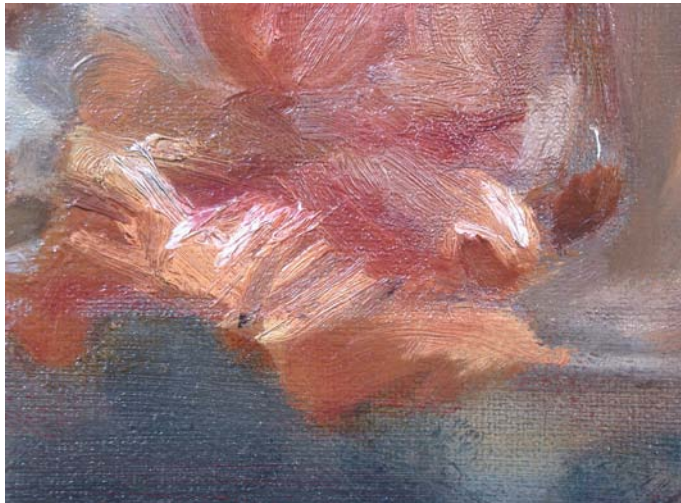
Details



Figs. 5 & 6: Details, dragged brush strokes and scumbling visible to soften edges of modelling in the figures. In places this has been reinforced with additional thin accents of colour



Figs. 7 & 8: Detail, Direct, fluid application of paint with very visible and varied brush marks in places: Left, the small dog in the middle ground is often overlooked



Figs. 9 & 10: Details of impasto Left water cascading from the fountain: Right fabric middle distance



Figs.11 & 12: Details, left areas of paint applied with knife: Right very smooth passages of paint in the sky with little canvas weave showing

Raking light photography



Figs. 13 & 14: Raking light photograph, light from the left: Raking light, lit from the top. Both photographs show the extent of the impasto ©Tate 2011

Infrared reflectography



Fig. 15: Infrared reflectography, no under-drawing is observed ©Tate 2011

X-radiography

Two plates of the three figures in the centre were mosaiced. The general thinness of the image would suggest a chalk ground. The figures are thinly painted in presumably lead white-based pigment which has also been used for flowers and highlights.



Figs. 16 & 17: Left and right X-rays show little or no alterations to the design and the presence of lead white which absorbs strongly appearing white. ©Tate 2011

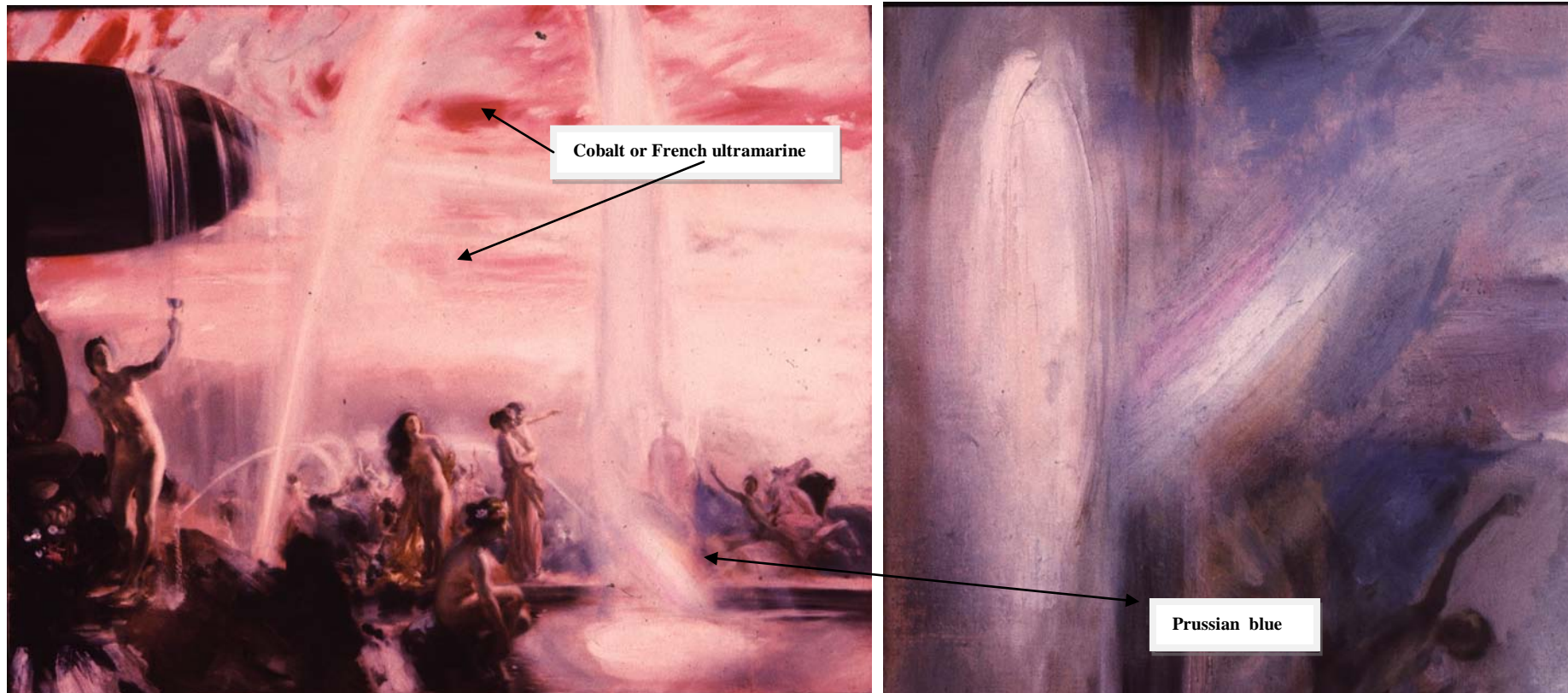
UV Fluorescence and UV reflectance photography

The sky has a complex and patchy fluorescence with areas of white paint that appear yellow in UV (due to the pigment and medium?). Other areas of strong white fluorescence may be due to the medium. The fluorescence of the sky is not related to anything obvious such as the clouds. There is no evidence for madder or coloured pigments that fluoresce and the commercial priming has no significant fluorescence. The over-paint could be in egg tempera medium?



Figs. 18 & 19: Left, UV reflectance photography (UVR); Right, UV fluorescence photography (UVF). The extensive over-paint appears dark grey in UVR and dull yellow hue in UVF. ©Tate 2011

Infrared false colour photography



Figs. 20 & 21: Infrared false colour photography. The blue areas which appear dark indicates Prussian blue, whereas the red and pink in the sky suggest cobalt blue and French ultramarine. The denser red colour is characteristic of cobalt blue ©Tate 2011

Technical examination

Table 1:

Location and sample no	Colour	Likely pigments/ Materials	Raking Light	X-radiography	UV Fluorescence Photography B&W	UV Fluorescence Photography Colour	IR Reflectography	IRFC Photography	Comments	Inference
Whole front	N/A	N/A	Areas of deep impasto and emphatic brushwork evident in the water of the fountain foreground details and surrounding the figures. Other passages particularly the figures are smoothly painted	X-ray emphasises the directness and vitality of the brush strokes The general thinness of the image suggests a chalk ground Strong absorption in the flowers, modelling and highlights suggesting use of lead white	Brush strokes and directness of technique further emphasised	No significant fluorescence evident from the ground	No evidence of under-drawing	N/A	The ground is probably a commercial primer based on glue and chalk. A canvas stamp on the verso bears the company mark of Chas. H. West where Sims regularly purchased his materials	Lead white and chalk ground
Water and sky	White	Zinc, lead white	N/A	Moderately strong absorption in certain areas Suggesting presence of lead white	Areas of bright fluorescence (2) and moderate absorption (1)	Two distinct phenomena observed (1) Areas exhibiting a strong yellow fluorescence, which also correspond to the moderate absorption found in the B and W, UV photograph. [Suggests a scumble containing zinc	Weak absorption (1) Transparent-(2)	Purple	The fluorescence associated with the local coating/varnish is not entirely characteristic of conventional organic resins such as mastic or dammar.	The presence of two white pigments possibly in different medias with the addition of a resin medium. Zinc and lead white

						white and pigment in egg tempera medium or Zinc white and resin medium i.e. copal (2) Other areas corresponding to the bright white fluorescence suggest zinc oxide in oil?				
Fountain	Dark blue grey	Prussian blue, cobalt blue, French ultramarine mixed with black (ivory)	N/A	N/A	Strong absorption	Strong absorption Blue black colour	Strong absorption	Dark blue/black		Prussian blue and bone black
Sky top clouds	Mid violet blue	Cobalt blue, French ultramarine, mineral violet	N/A	N/A	Strong absorption	Strong absorption Dark /purple blue	Pale absorption	Vivid crimson		Ultramarine blue, cobalt blue
Water and horizon	Mid blue	Prussian blue, cobalt blue, French ultramarine	N/A	N/A	Moderate absorption	Dull yellow fluorescence	Moderate absorption	Dark purple		Inconclusive Retouching with medium that flu dull yellow
Headdress of women in the foreground	Dark blue	Prussian, ivory black and other blue	N/A	N/A	Strong absorption	Strong absorption Blue black colour	Strong absorption	Black		Prussian blue Confirmed by S8

Sample sites

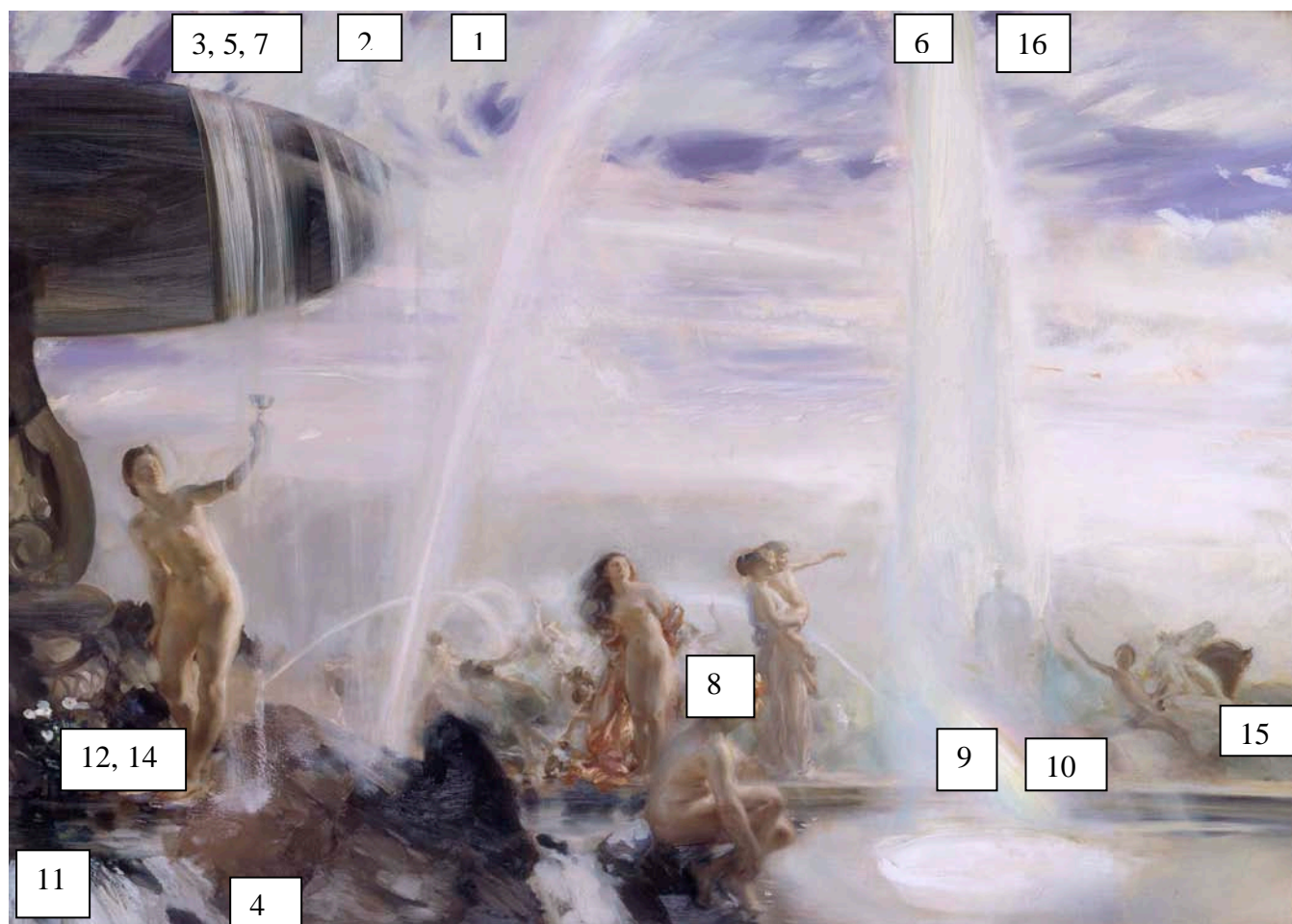


Fig. 22: Location of sample sites

Key

Fig. 1: Priming layer

Fig. 2: Whitish background

Fig. 3: Sky above central figure

Fig. 4: Blue pigment

Fig. 5: White primer top edge

Fig. 6: Top edge pale green water

Fig. 7: Primer layer tacking margin

Fig. 8: Seated women green/blue paint

Fig. 9: Rainbow blue /green

Fig. 10: Rainbow pale yellow

Fig. 11: Women in centre red and pink wrap

Fig. 12: Arum lilies

Fig. 13: Arum lilies blue pigment

Fig. 14: Yellow pigment

Fig. 15: Mixed dull green behind boy on horse

Fig. 16: Falling water- white paint

Cross sections

Sample 2: Whitish background

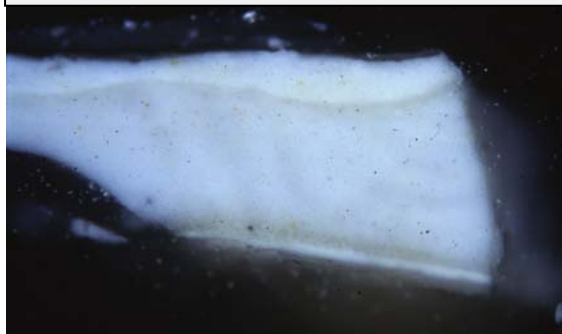
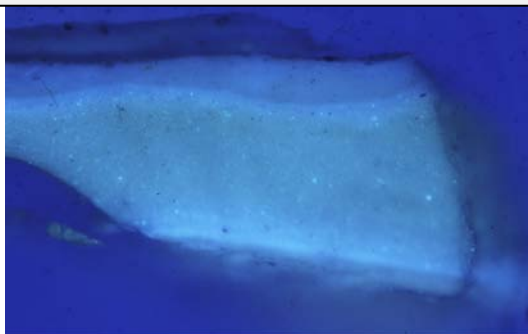


Fig.23.Normal light (x 200 mag.)

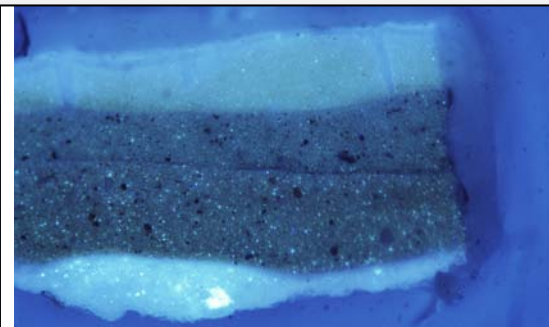


UVF (x 200 mag.) Thick white ground lying above a commercial priming layer which by its distinct UV fluorescence is indicative of glue sizing

Sample 3: Blue sky above central figure



Fig.24: Normal light (x 200 mag.)



UVF (x 200 mag.) Both sections show the dark *imprimitura*, which seems to have been applied in two distinct layers, below the light sky which is predominantly composed of white paint

Sample 6: Top edge falling water from fountain

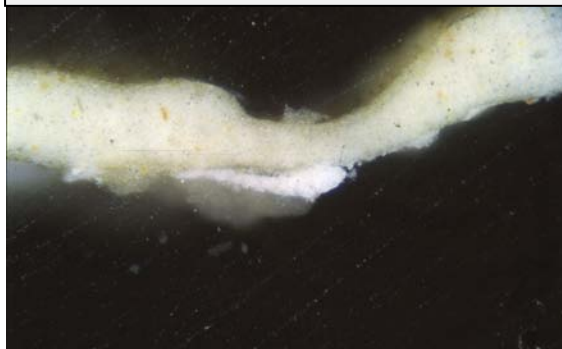
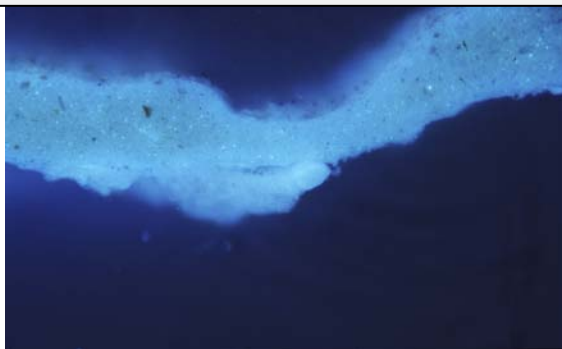


Fig. 25: Normal light (x 200 mag.)



UVF (x 200 mag.)

Instrumental analysis

Table 2:

Sample site	Technique	Peaks/ bands	Medium	Comments	Inference
<u>S1 reverse of stretcher bar-yellow priming under layer</u>	EDX	Ca (Pb Fe)	N/A	Calcium carbonate: The yellow colourations is likely to have come from contact with wooden stretcher	Chalk
S1 “ priming layer	UVf of EDX stub	N/A	N/A	No significant fluorescence	Inconclusive
S1 “ fibres	Uvf of EDX stub	N/A	Exhibits the strong blue fluorescence characteristic of a protein (animal glue)	Yellow white material attached to fibres resemble lead white/oil priming or paint	Animal glue size lead white /oil priming layer above
“	Thermomicroscopy 130C	N/A	N/A	Yellow patches of priming layer did not change when heated	?

S1 thin-yellowed area –top left edge below primer?	UVf stained with acid fuchsin	N/A	Protein	Size layer common to both commercial and early 20 th century artists techniques	Protein likely to be animal glue
S1 dense white area of priming layer-top left edge	UVf stained with acid fuchsin	N/A	Oil (likely to be linseed)	Lead /calcium carbonate characteristics of a commercial primer	Lead white chalk/oil based priming layer
S1 transparent white layer-top left edge	UVf stained with acid fuchsin	N/A	Oil (likely to be linseed)	Lead /calcium carbonate characteristics of a primer possibly added by the artist	Lead white chalk/oil based priming layer
S1 Thin transparent layer-top left edge	UVf stained with acid fuchsin	N/A	Protein		Protein likely to be animal glue
<u>S2 top tacking margin-top left edge</u>	UVf of EDX stub	N/A	N/A	No significant fluorescence	Inconclusive
“	EDX	<u>Pb</u> , Zn	N/A	Characteristics of a commercial primer	Lead with some zinc white.
“	Thermomicroscopy 130C	N/A	N/A	No change when heated	-
<u>S3top left edge purple/blue sky over white priming</u>	UVf of EDX stub	N/A	N/A	No significant fluorescence	Inconclusive
S3 priming layer only- top left edge	EDX	<u>Ca, Pb</u> , (Al,Si,Zn,Ba)	N/A	Calcium carbonate and lead white (Al, Si, Zn, Ba)may be contaminant from the blue pigment above?	Lead white and chalk primer
S3 blue paint layer? Top left edge	EDX	<u>Ba</u> , Ca, S	N/A	Barytes (barium sulphate) - sulphur contaminant or constituent of a pigment	Barytes, chalk
S3 blue paint layer- top left edge	EDX	<u>Pb, Zn</u> , Al, Si, Ca, Fe, (P,K)	N/A	The Al peak is high relative to the SI peak for kaolin could be ultramarine with the Na peak concealed by a stronger Zn peak	Synthetic ultramarine?
“	UVf of EDX stub	N/A	N/A	Shows zinc white, another white and synthetic ultramarine whose medium t fluoresces white	Zinc white, synthetic ultramarine in resin/oil medium?
“	Thermo microscopy 130C	N/A	N/A?	No change when heated	?
S3 yellow transparent layer- top left edge	UVf cross-section	N/A	N/A	Thick colourless glaze gold in colour – forming an <i>imprimatura</i> layer. Sims also records using aureolin	Inconclusive
S3 thickly applied light blue paint- top left edge	UVf cross-section	N/A	Copal resin medium?	All pigments appear homogeneous and well dispersed. A bright white fluorescence around the edges, browner in the middle suggests a resinous medium – likely to be copal	Lead white, traces of zinc, synthetic ultramarine, vermilion, and copal resin medium?

S3 dense yellow white – top left edge (priming layer)	UVf cross-section	N/A	N/A	Priming layer UV fl. consistent with oil\medium	Lead white and chalk in oil
S3 transparent white- top left edge (priming layer)	UVf cross-section	N/A	N/A	Priming layer UV f consistent with oil\medium	Chalk and lead white in oil
<u>S4 blue pigment left top left edge</u>	EDX	<u>Pb, Zn</u> , Al, Si, P (Fe Ca	N/A	Three fragments taken The Al peak is high relative to the SI peak for kaolin could be ultramarine with the Na peak concealed by a stronger Zn peak	Lead and zinc white, artificial ultramarine
“	UVf of EDX stub	N/A	N/A	Characteristic fluorescence for zinc and protein medium	Zinc and protein medium
<u>S5 white priming layer, left top edge “</u>	EDX	N/A	Oil medium?	See S3 for EDX results	Lead white with some chalk in oil medium?
”	VIS of stub	N/A	Animal glue binder?	Observations suggest that the blue sky overlies more yellow white commercial priming. This is overlaid with more transparent white priming that has a distinct blue –white fluorescence suggesting an animal glue binder. This has been likely to have been added by the artist The bright fl. may also indicate the presence of zinc oxide	Commercial primer overlaid with a more transparent priming layer (zinc?). Animal glue binder
”	UVf of EDX stub	N/A	N/A	Blue sky paint contains zinc and synthetic ultramarine	Synthetic ultramarine and zinc white
<u>S6 top edge middle right falling water from fountain</u>	UVf	N/A	N/A	Pale green pigment appears dull yellow under UV	Inconclusive
S6 “top edge middle right falling fountain water Canvas fibres	UVf EDX stub	N/A	Protein and oil?	Canvas fibres are embedded in a protein and covered with a white proteinaceous ground. The paint includes lead, zinc and a medium more consistent with oil than protein; this would correspond to the dull yellow surface appearance visible in UV	Protein size layer, lead, zinc in oil
S6 top edge middle right falling fountain water	Thermo microscopy 130C	N/A		No change when sample was heated [Wax melts at 60-90°, so is not present in this sample]	-
S6 “ thin transparent layer	UVf Cross- section	N/A	Wax?	UVf suggests wax. Wax is an efficient dirt trap -evidence of particulates embedded in the surface of the material.	Wax
S6 Top edge middle right Thick pale yellow paint	UVf Cross- section	N/A	Copal/wax?	Complex well dispersed mixture of whites, yellows, orange, green, black and other particles worked ‘wet-in -wet’ possibly with a fine brush. Giving rise to a unifying blue /grey tone that is repeated throughout the composition Whites are likely to be zinc and lead.	A complex mixture of pigments to produce shades of grey, in a copal/wax based medium? Tube paint

				The homogeneity and size of particles suggest tube paint. A very strong fluorescence round the edges of the sample was also noted with a deeper yellow /brown fluorescence in the main body of the layer. This suggests copal/wax based medium	
<u>S7 Top tacking margin – priming layer</u>	EDX and UVF	N/A	Protein? Oil	Consistent with results found in S3. Two layers one a commercial lead /oil primer and above this a chalk protein bound layer?	Chalk, lead from the commercial priming
<u>S8 Seated women in central foreground, green and blue paint</u>	LM	N/A	N/A	Chrome yellow and possibly Prussian blue (pre-mixed chrome green) vermilion, synthetic ultramarine	Chrome green, vermilion synthetic ultramarine
<u>S9 Rain bow effect where fountain merges with the pool, blue –green band.</u>	UVf	N/A	Wax?	Strong white fluorescence consistent with wax, lead white and small traces of zinc	Lead and zinc white in wax?
“	LM	N/A	N/A	Mainly lead white	Lead white
<u>S10 Rainbow effect pale yellow</u>	LM	N/A	N/A	Unlikely to be chrome, strontium, barium, cadmium or Mars yellow. Possibly cobalt yellow (aureolin) or a synthetic yellow? Yellow well dispersed into the lead and zinc white	Cobalt yellow or a synthetic yellow?
<u>S11 woman in the centre with red and pink wrap, mostly pink hue</u>	LM	N/A	Wax	All paint fragments exhibited a melted appearance due to sample preparation, which indicates a wax of low melting point. Lead white and Mars red. Traces of chrome yellow, Prussian blue and bone black (contaminants from other colour passages)?	Lead white and Mars red
“	UVf	N/A	Wax	Moderately strong fluorescence suggests wax medium	Wax medium
<u>S12 arum lilies beneath the fountain mixed green</u>	LM	N/A	N/A	Particles of a blue and yellow pigment, characteristic of synthetic ultramarine and chrome yellow	Chrome yellow and synthetic ultramarine
S12 “	UVf	N/A	N/A	Moderate whitish green fluorescence	Lead and zinc white
<u>S13 Arum lilies, blue pigment (2 fragments)</u>	EDX	Pb, S, Zn, Al, Si (Ba, Ca)	N/A	The Al peak is relatively high to Si so unlikely to be kaolin, possibly an indication of s synthetic ultramarine with the NA peak masked by the stronger Zn peak. Lead and zinc white are also evident	Synthetic ultramarine? Mixed with lead and zinc white
“	SEM	N/A	N/A	Appearance suggests synthetic ultramarine	Synthetic ultramarine

“	UVf of EDX stub	N/A	N/A	Considerable amount of zinc white is present	Zinc white (oxide)
“	LM	N/A	N/A	Not chrome yellow The same well dispersed synthetic? as seen in S10 probably in a darker shade	Cobalt yellow or a synthetic yellow?
S14 arum lilies –yellow pigment. 2 fragments	EDX	<u>Pb, Zn</u> , Al, Si, Mg, P, Cd, Cr, Fe	N/A	Indicates chrome, cadmium or Mars yellow	Chrome, cadmium or Mars yellow
“	UVf of EDX stub	N/A	N/A	Lead and zinc white indicated by their fluorescence	Lead and zinc white
<u>S15 right edge, mixed dull green behind boy on horse</u>	TM heated to 130C	N/A	N/A	Inconclusive	Inconclusive
<u>S16 top edge, falling water from fountain, white-fluorescent area bordering the water column, white paint</u>	UVf	N/A	Wax	Thick yellow milky looking, transparent layer imbedded with much dirt Suggests wax –which imbibes and retains dirt particles effectively	Wax
“	UVf	N/A	Wax/ copal resin?	A light blue paint mixed with an off white pigment ‘wet in wet’ technique. Blue resembles a fine cobalt Sample also contains a deep fine grained yellow, and a fine grained red lake poorly dispersed suggesting the artist mixed the pigment and is not a tube premixed pigment. Sims recommends using ruby madder to that of rose madder unless the latter has been ground in water. Ruby madder is rarely listed in colourmen catalogues and is likely to be alizarin based. (Winsor and Newton catalogue 1928) Strong white, slightly milky fluorescence suggests more than drying oil present (strong suggestion that it is a wax /resin i.e. copal medium) The layer sequence is difficult to interpret due to the homogeneity of pigment (wet- in-wet techniques) and medium	Cobalt blue, red lake, unknown yellow (synthetic?) In resin copal /wax medium?
“	LM	N/A	N/A	Lead white well immersed in the medium with small traces of bone black, brown oxide and sienna. No evidence of zinc white	Sienna, brown oxide, bone black and lead white.
“	Thermo microscopy	N/A	Wax/ copal resin?	At 75c a wax like medium melted off the varnish or from between two varnish layers. 95C the varnish melted and at 100C the paint darkened. The melting ceased at 150C	Wax/ copal resin medium?

Summary of analysis

- Charles West commercially prepared fine tabby weave canvas. There appears to be four distinct layers associated with the priming layer, two lower layers applied commercially and consisting of a glue layer and a dense white layer composed of predominantly lead white in oil based medium, such as linseed. Above this lies a thinner and more transparent chalk based layer bound in glue which in turn is coated with another glue layer identified as an animal protein. These two upper layers are likely to have been applied by Sims as a preventive measure to avoid excessive absorption of the oil medium into the ground.
- There is no evidence to suggest an *imprimitura* layer is present like other paintings particularly those in egg tempera and oil.
- Binding medium is likely to be poppy oil (from Sims' own accounts- particularly in the sky) and the rest in wax copal resin medium [i.e. Roberson's or Cambridge medium]
- The homogeneity and fine grinding of the pigment suggests commercial tube paints were used.
- Complex well dispersed mixture of whites, yellows, green, black and other particles worked wet –in –wet possibly with a fine brush. Giving rise to a unifying blue /grey tone that is repeated throughout the picture plane. Sims also discusses rubbing in relatively thinly layers of paint, light over dark. a traditional Academic approach influenced by Waterhouse and others.
- A relative large range of colours have been identified including-French ultramarine, Cobalt blue, Prussian blue, chrome green, vermilion, Mars red, Chrome yellow, Cadmium yellow, Mars yellow, aureolin or synthetic yellow? bone black, sienna, brown oxide.
- Most of the pigments have been mixed with either lead white or zinc oxide.
- Coating /varnish none although extra wax copal medium appears to have been applied locally perhaps in an attempt to even-out any disparities in pigment saturation

Literature

- Repro: *Royal Academy Pictures*, 1908:83
- Speed 1906
- Speed 1928-29:50

- Sims 1934:81, illus.
- Alan Sims records: ‘*The Fountain*, the colour pattern of which was to be a representation of the early morning sky. It began with a group of figures standing on a terrace and waving *adieu* to some horseman riding away in the early morning. This group is not the secondary one in the distance and the fountain which dominates the picture and gives it its title was an afterthought, which was developed through five succeeding sketches until the composition took the form in which it now exists. This method of preparing a picture has an important bearing on the artist’s work, for it shows he is not one of those who paint what they see exactly as it exists in nature. He only gets suggestions from nature and makes them help his colour pattern as much as possible for he is a great believer in the theory that art is a process of selection and that it is only by combining already pre-existing elements that the artist can be said to create.’ (Sims 1934:79,108-9).
- Chamot, Mary, Dennis Far and Martin Butlin, (1964) *The Modern British Paintings, Drawings and Sculpture*, London .
- Holmes (2005).

Related studies and copies

A painting also known as *The Fountain* in oil measuring 36 x 28 inches [smaller than the Tate painting which measures 50 x 40 inches] is recorded in Sims Diary 1907 as being sold to Harold Phillips Esq. 77 Cadogan Place for £150 – 25%. [Sims was also later to paint Phillips wife]

Fountain (replica) Entry 5 Dec.1909 Sims Studio Diary. ‘Wax and copal, difficulties in scumbling and achieving smooth surface- made local colour greyer sky very streaked with copal possibly due to rolling. Washed with soft soap and water. Small boy in front and girl (laughing) centre group with Turpentine. Copal first then poppy oil then mastic varnish’

[Study?] *Fountain*

Oil on canvas
30 x 25 ins (762 x 635mm)
Phillips, Bath
17th Oct. 1994
(Lot 268)
Sold? £1,000

[Study] *The Fountain*

Watercolour on paper 22x 29ins (550x 740mm)
Joel Victoria Works on Paper Sale, Lot 267 [illustrated] 22 Nov. 1994- £5,500 AD £2,683

[Study?] *The Fountain*

Oil on canvas, 2 Nov. 2001 [no sale room given]

Christies South Kensington 14 March 2002, (Lot 51) Twentieth Century British Art

Signed

Illustrated

Estimate £2,000- 3,000

Bought in

[Study?] *The Fountain*

Bonham's Lots Road

28th May 2002

(Lot 297)

Oil painting

Illustrated

Est. £1,000-1,500

Sold? £1,500

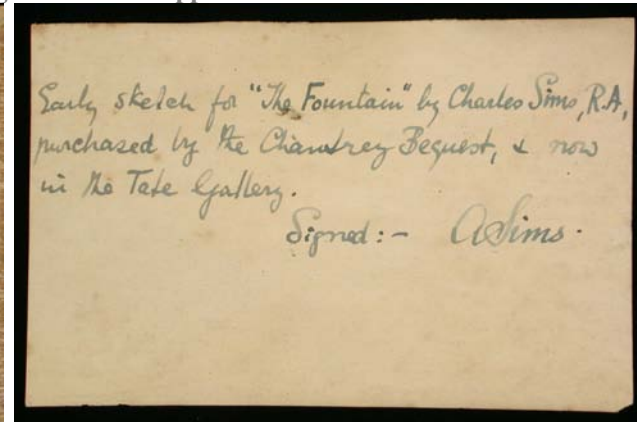


Fig. 26 & 27: Left, a photograph of Sims working on *The Fountain*, the scale suggests the Tate version. *The World*, 20 May 1908: 906-7, Sims scrapbook: Right, B & W photograph of *The Fountain* 180 x 225mm, dated 1908, Sims archive GB3025/1/3/34

Related studies from the archive



Figs. 28 & 29: Charles Sims, Studies for *The Fountain* in reverse c.1908. Left: Brown ink applied with a brush with pencil under-drawing on wove paper. Middle: Brown ink on wove paper. This study may also have been used as a means of transferring the image to another support. GB3025-1-4-28 & GB3025-1-4-44



Figs. 30 & 31: Left and middle recto and verso early oil sketch for *The Fountain* (photographed during cleaning), c.1907, archive GB3025/3-32-1: Right accompanying label



Figs. 32 & 33: Left Detail *The Fountain*: Right, detail of *The Wood beyond the World*. Although we do not know the names of the models in the *Fountain* they epitomise Sims female type and can be related to other contemporary works by him. For example the redhead appeared in the *Wood Beyond the World* and in the background of *An Island Festival*. Although Sims perpetuated the academies tradition of transcending the idiosyncrasies of individual models, it is clear in addition to his wife that Sims relied on two or three other models during his career. The redhead bares a strong resemblance to his great friend John William Waterhouse model miss Muriel Foster (1878- 1969) who over several decades appeared in over 60 of his works the best of which is *Gather ye Rosebuds while ye may* (1909). Although there is no evidence to suggest this, it is tempting to surmise that perhaps they occasionally used the same model?

Appendix 4

4.3 *The Wood Beyond the World* 1913

Unless otherwise stated all analysis was conducted by Dr. Joyce Townsend, Senior Conservation Scientist, Tate Britain.

Identification details

Accession number: N02933

Title: *The Wood Beyond the World*

Date: 1913 [dated 1912 in Sims (1934:115, plate 7)]

Technique: Egg tempera and oil on canvas.

Medium: Egg tempera oil, wax and oiled out with copal resin medium¹

Size: 1018mm x 1440mm (60 x 40 inches)

Signed/dated: None visible

Provenance: Presented by the Trustees of the Chantrey Bequest 1913, who acquired it direct from the artist, purchase price £800

Interpretation of the image: The painting represents an idyllic scene celebrating springtide. It is reminiscent of Botticelli's *Primavera* dated 1478 and allegories painted by the French Symbolist Puvis de Chavannes. The chastity of youth is suggested by the nudity of the dancing children and reinforced by the allusions to pagan and Christian traditions. The group of the three female figures on the left are posed as the Three Graces from classical mythology, while the central woman holding a small child is presented in the dress and attitude of a Madonna.²

¹ Sims 1934: Plate 27:115

² From curatorial display caption August 2004 Tate Britain

Summary of painting style:

- Direct, fluid and lean application of paint
- Canvas texture clearly visible in the sky
- Coating applied locally over figures, tree trunks and canopy.
- Localised impasto particularly in the white modelling
- Distinct 'dragged' brushstrokes visible – a method Sims used regularly to soften edges between distinct colour passages
- Transparent accents of colour applied as glazes and scumbles-particularly evident in the modelling of figures and foliage
- Experimental in nature, *The Wood Beyond the World* marks a watershed in the development of Sims' unique approach in combining tempera and oil on canvas

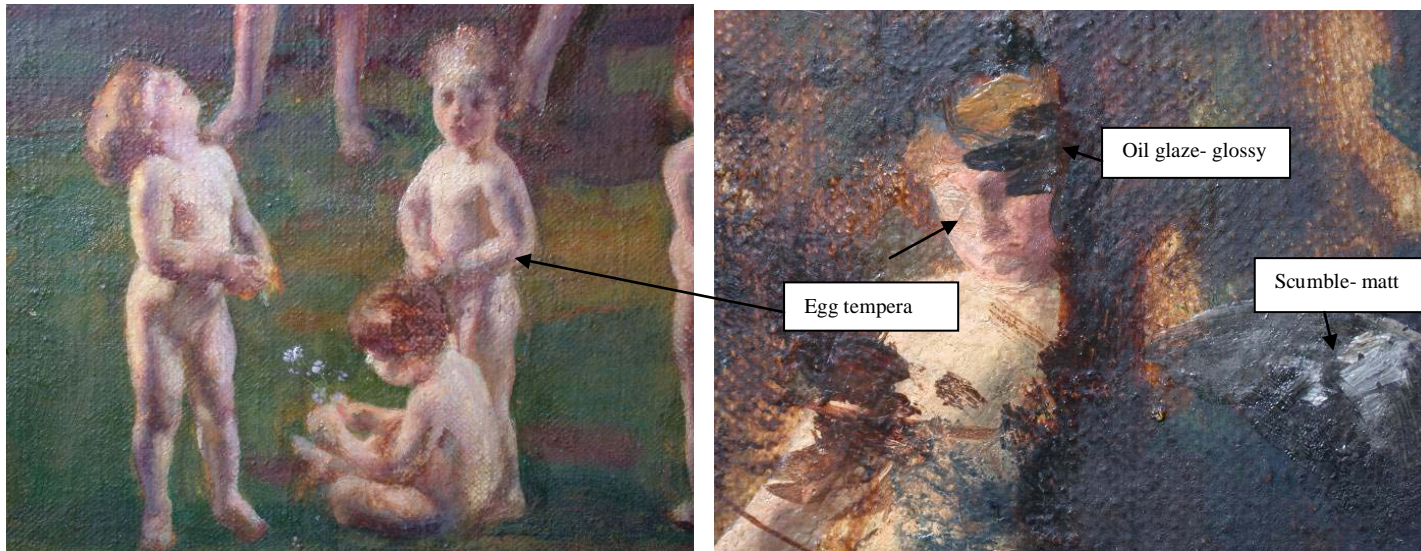
Sims' own account of the painting: Studio Journal 14 February 1913 *The Wood Beyond the World* 'could have been drawn more carefully and carried further in tempera, with a saving of time and some advantage to the form

Description of painting**Primary support**

- The primary support consists of a commercially primed (see below), coarse, closely woven tabby weave linen canvas. Thread count of canvas 11 warp→ 12 weft ↓ (treads per sq. cm.)
- The canvas is raggedly cut on all four edges and extends onto the reverse plane. This suggests that Sims purchased the canvas on a roll and cut it to fit a commercial stretcher. The canvas was stretched priming side down.
- There are two sets of tack holes suggesting repositioning or removal from the stretcher during transit
- The painting is unlined and has never, according to records, been removed from the stretcher for conservation treatment.



Fig.1: Charles Sims *The Wood Beyond the World*, whole front in reflected light, ©Tate 2011



Figs.2 & 3: Transparent glaze most probably composed of pigment, turpentine and poppy oil. It is significantly glossier than the surrounding area composed of wax copal scumbles

Sizing layer: A transparent coating, visible between canvas and ground layer, suggests animal glue adhesive.

Stretcher accessory support: The auxiliary support consists of a six member wood commercial stretcher with mortise and tenon joints at corners. The wood is very soft (possibly Baltic pine) an impression can be made in it with one's fingernail. The forward faces are bevelled and the inner edges rounded. The outer members measure 80mm wide by 22mm deep and the cross members are 82mm wide and 17mm deep. All keys are present. Despite the absence of supplier's details or stamps, due to the stretcher's complexity it is likely that it was purchased from a commercial supplier. Sims regularly bought his materials from Charles Henry West, Picture frame-maker and artists' colourmen at 115 Finchley Road, London NW4 1895-1901, 117 Finchley Road 1902-1960.

Priming/ ground layer: The commercially prepared canvas was stretched priming side down, and the new front reprimed on the front with chalk and proteinaceous medium. All cross sections reveal two lower layers of priming followed by a lean opaque white ground which extends to the reverse edges and allows for the grain and texture of the canvas to be clearly visible in places. Harold Speed also reports that Sims preferred to paint on a brilliant white plaster of Paris ground mixed with parchment size which was applied to the back of an existing primed canvas. Speed believed this was a conscious effort by Sims to

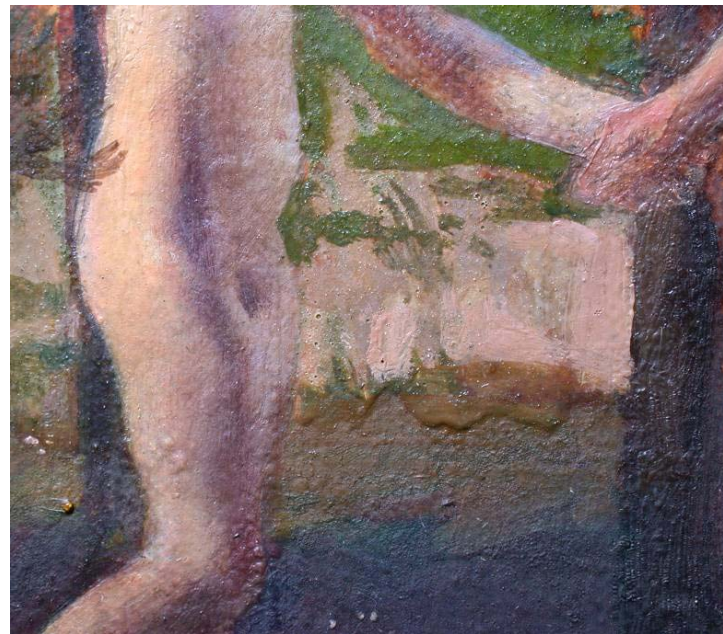
protect the picture from damp due to its absorbent characteristics. This technique was also promoted by Arthur. P. Laurie who was Professor of Chemistry during Sims' term of office at the RA. Laurie applauded Sims tempera technique in his book *The Painters Methods and Materials*.³



Figs. 4 & 5: Left, verso of the frame showing wooden cross-members of the stretcher and location of the labels and inscriptions: Right, black and white raking light photograph of whole front showing the texture of the canvas and minor distortions to the canvas ©Tate2011

³ Sims 1943:26; Laurie1967:9.

Imprimitura: An *imprimitura* layer applied over the ground consists of a golden brown monochrome transparent glaze- this appears to extend across large areas of the design in a relatively even layer. It is particularly visible in the Madonna's robe, bottom right edge. The warmth of the sky is likely to be caused by a combination of the darkening of the *imprimitura* layer and increasing transparency of the lean white and blue over-paint. Sims also records in his studio diary to 'keep canvas wash deep and rich for tempera.'⁴ Where the *imprimitura* layer is exposed, its appearance is entirely free of bubbles suggesting oleoresinous rather than tempera medium. The darkening of this layer also supports this hypothesis. Under UV it has a strong white fluorescence suggestive of copal resin medium which Sims reported using relatively frequently.



Figs .6 &7: Left, *imprimitura* layer visible in the sky and significant amounts of retouching which has discoloured disproportionately from its surrounding area suggesting pigment rich in copal/ Roberson medium: Right, significant drips visible in places of the local discoloured coating suggesting the canvas was upright when it was applied. Sims writes about painting the sky in tempera. 'It is impossible to patch colour- of a sky, for example- with liquid paint. It can be done, with care, by means of almost dry colour, kept stiff, and rubbed on with a stiff brush, as if one was using pastel. Being almost dry, the colour scarcely changes at all when drying is complete. In painting a sky with white clouds on blue, I do the white clouds as completely as possible first, and then scumble the blue round them. A thin wash of egg and a little white, or white and blue or green or violet, over the whole when finished, takes away any chalkiness of surface.' *Picture Making*

⁴ Sims *Studio Diary* 1909-1915:22.



Fig. 8: Left, detail in raking light showing selective application of the coating /oiling out: Fig. 9:Detail in reflected light of *pentimento* in the white paint, (dove) middle right hand quadrant.



Paint layer: *Pentimenti* and artist's retouching and modifications

Much of the surface of the painting is littered with elongated bubbles suggestive of an aqueous medium (i.e. egg tempera) a technique which Sims documents in reasonable detail in his diaries. The elongated bubbles are particularly evident in the foreground and sky area. The bubbles however have a different appearance to other paintings examined. They tend to be clustered, lacking in depth and more crater-like in appearance. The lack of depth could be a result of the impervious nature of the *imprimatura* layer?

The paint of the trees has a transparent, grainy appearance suggestive of an oil glaze. This combined oil and tempera techniques is suggestive of the Venetian Italian Primitives in particular the works of Jacopo and Gentile Bellini –artists whom Sims greatly admired.

A damage in the lower right corner indicates four distinct layers excluding the coating (described below), namely a top layer of paint and below this a viridian coloured layer, the brown *imprimatura*, and the white ground.



Fig. 10: Detail of Madonna's robe, *The Wood Beyond the World*. The oil glaze on the left is contrasted with the egg tempera in the centre. The overreach of the blue pigment into the white is a technique Sims used to soften the hard line between one colour passage and another

Changes to the initial design are evident in the branches of the trees which are corrected by over-painting. *Pentimenti* is evident in localised areas of the white paint, for example the doves in flight located in the middle right quadrant. (See Figs.5 & 6).

In Sims' *Studio Diary* he recorded using various combinations of oil, resin, tempera and wax. Most of the middle and foreground contains oil applied either as a scumble or glaze. The sky which contains a high proportion of white is more matte in appearance and exhibits a greenish yellow fluorescence. This may also be a characteristic of Sims retouching techniques in copal medium.⁵ Sections of the clouds predominantly in the top left sky area also have very large drying cracks suggesting a fast-drying medium over a slower-drying one. This could also indicate egg tempera over oil?

Although largely composed of blue, browns, greens and earth colours (giving a sombre effect) there is in fact much layering/mixing of brighter colours applied in thin glazes. Under close magnification violets, pinks, reds, yellows, blues and acid greens are visible

Coating /varnish

A coating was applied selectively to areas such as the figures, drapery, and foliage and tree trunks. The sky is also coated in a patchy moderately glossy coating (applied with a brush). The sky appears milky white under UV yet the coating on the figures and foliage images a very pale greenish colour under UV.

The coating is very roughly applied locally and was clearly applied by the artist. Variations in surface gloss exaggerate its patchy appearance, which may be due to Sims' inexperience at the time in working with egg tempera and anticipating its correct absorption characteristics.

Frame

A reused frame from the 1730s, carved and gilded, not made of compo (a technique that came later in the 18 century). It is over-painted with gold paint, with some carving missing and other broken pieces of carving badly but securely adhered. In Sims' terms, it is 'a good frame'.⁶

Labels and inscriptions:

- Cross bar printed paper label 'James Bourlet and Sons, Ltd. Fine Art Papers, Frame Makers –A48612 [company still in operation]
- Cross bar printed on paper label 'Hull (Autumn) 1927, Official Agents, James Bourlet and Sons, Ltd. 17-18 Nassau St, London, W. L. Tel. no. Museum, 1871
- Cross bar 'Liverpool 1913, Dicksee and Co.
- Paper label written in graphite '2933'
- Printed paper label '2770'

⁵ Sims 1934:28-29

⁶ Information was supplied from the late John Anderson, Head of Frames Conservation at Tate Britain 2005.

Technical examination

Binocular microscope

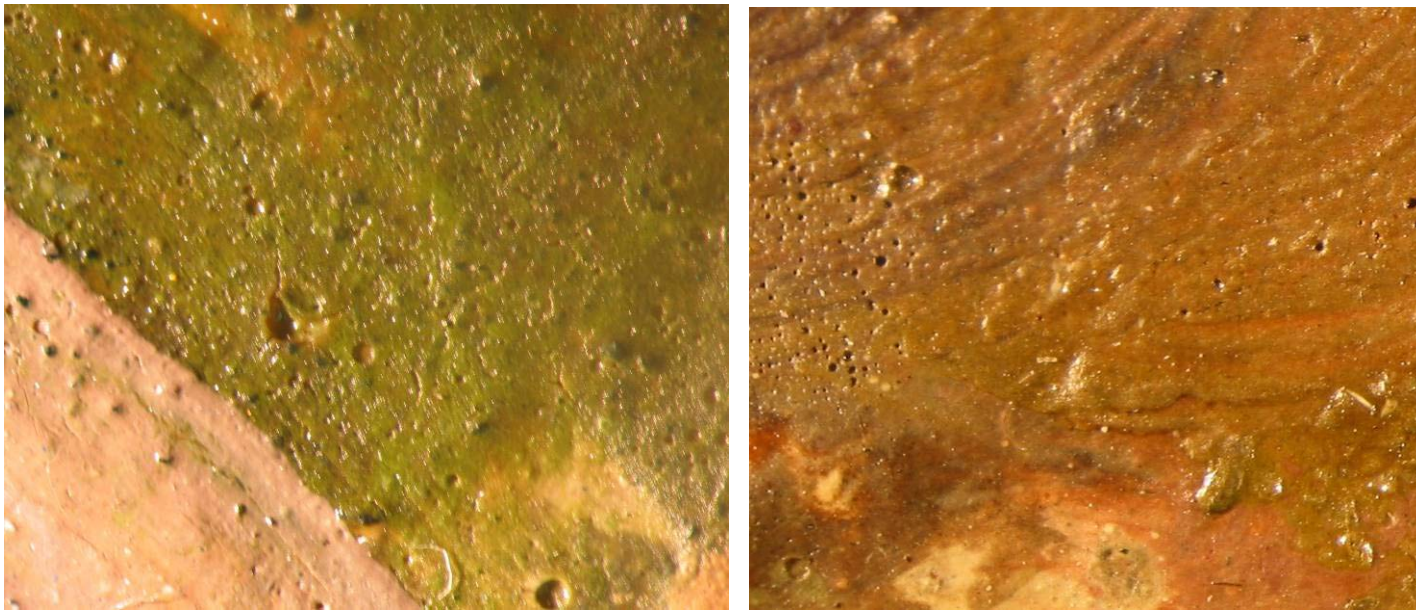
The air bubbles or craters are largely located in the white and pale slate coloured paint used to rework sky around the trees. Excellent examples can be found on or close to the heads of the Three Graces. There are also several 'unburst' bubbles evident in the green passage between the standing child (clinging to the Madonna's robes) and the male figure directly above.

Few age cracks are visible which also supports the presence of egg tempera rather than oil medium.

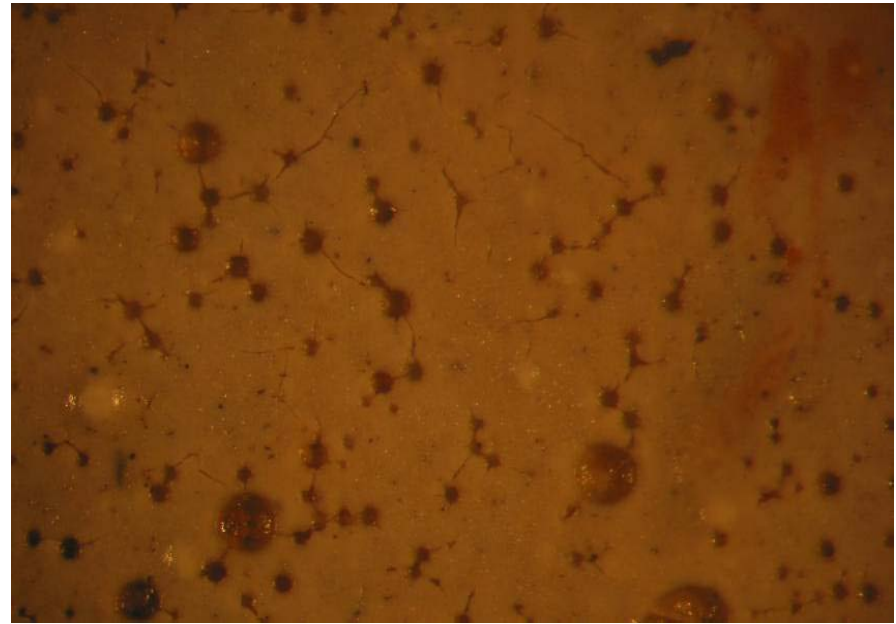
Small white deposits (rounded crystals) appear occasionally in the crevasses of the coating layer; they have a wax like appearance and are soft under pressure

Under a 100x magnification the occasional elongated crystals are evident. They appear to be emanating from below the paint film, and may be lead soaps forming in the copal varnish-based *imprimitura*, which may well contain lead acetate driers.

Before cleaning in 2005 there was a haze visible particularly in areas of the coating, which suggests the migration of lead soaps to the surface.



Figs. 11 & 12: Left and right details showing crater type bubbles characteristic of an aqueous medium. Transparent glazes over the egg tempera passages are also apparent



Figs. 13 &14: Left, deep craters in the film of the blue sky (x 100mag.): Right, Background showing resin coating over bubbles (x 40mag.)

Infrared reflectography photography

Infrared examination served to highlight the underlying modelling of the figures although no graphite pencil underdrawing was visible. The strong absorption of the blue robes suggests the presence of Prussian blue.



Figs. 15 & 16: Left, Infrared reflectography of whole front: Right, detail showing strong absorption of red/orange drapery suggestive of vermillion
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Infrared false colour photography



Figs. 17, 18 & 19: The predominant pink colour in the mid-ground and the Madonna's robe suggests the presence of French ultramarine or cobalt blue in preference to Prussian blue which commonly appears dark blue/ black in IRFC. The presence of Prussian blue is however suggested in the foreground shadows. Viridian images a strong violet under IRFC and the dull yellow of the standing female figure on the right is an indication of light red.
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Chart 1: Reflected light & IRFC

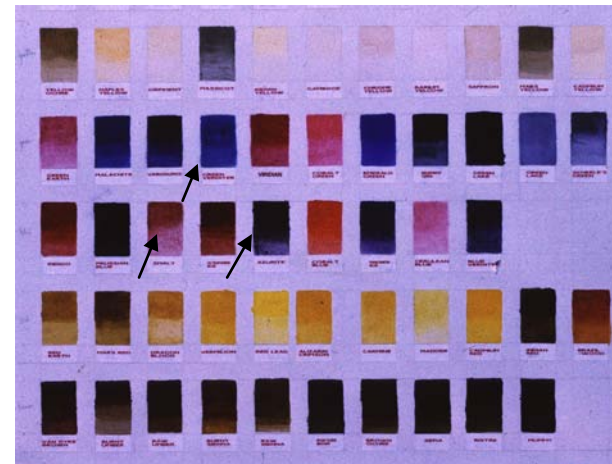


Chart 2: Reflected light & IRFC

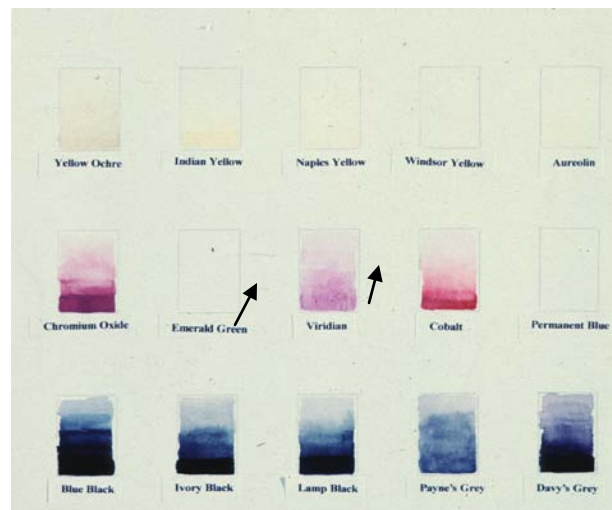


Fig. 20: Top left, Tate pigment chart compiled by Noa Cahaner in reflected light c.2003: Above right, the same chart in IRFC: Bottom left, Tate pigment chart compiled by Caroline Quinlan, in reflected light: Bottom right the same chart in IRFC c.1999; Both IRFC charts show the distinct violet hue of viridian, and the strong pink of cobalt blue and French ultramarine which was found in significant quantities throughout the painting.

Ultraviolet fluorescence photography

The sky and figures fluoresced a pale whitish colour and selected areas of the foliage and tree trunks fluorescence a pale greenish colour which corresponds with localised applications of the coating and areas of bloom. UV also highlighted how crudely the coating was applied, possibly with a course brush. Drips were relatively common suggesting the painting was in a vertical position when the coating was applied.

The white ground, visible on the verso of the support, revealed a bright white fluorescence similar to that found in *Dymchurch* which proved positive for chalk bound in a protein medium (See also *Dymchurch* Appendix 4.6)



Fig. 21: Ultraviolet fluorescence photograph of whole front. The bright white fluorescence is linked with the locally applied resin based coating©Tate2011

X Radiography

A test film taken at the lower right corner showed very direct painting with lead white and no compositional changes. The priming was not visible in the image, which suggests it contains chalk.



Fig. 22: X-ray detail bottom right hand corner showing little if any alteration to the original design ©Tate2011

Technical examination

Table 1:

Sample colour and location	100x	Raking Light	X-ray	UV Reflectance B&W	UV Fluorescence x100	IR	IRFC	Comment	Inference
Sky Mid blue	Full of elongated bubbles suggestive of an aqueous medium Small white deposits (rounded crystals) appear in the crevasses of the coating layer, they have a wax like appearance and are soft under pressure suggesting wax	Shiny in patches suggesting a localised coating has been applied	N/A	Bright white fluorescence Suggestive of copal/wax based varnish	Bright white/ blue fluorescence Suggestive of copal/wax based varnish	Transmits = pale	The mid blue hue exhibits a pale pink colour characteristic of cobalt/ French ultramarine		Localised coating consistent with copal /wax or wax and turpentine Tempera medium Cobalt or French ultramarine?
Sky Golden brown	Transparent <i>imprimatura</i> layer, no bubbles evident Suggesting oil based medium	N/A	N/A	Moderate absorption. Darker to horizon	Slight absorption exhibiting a bluish hue	Transmits-pale	White-inconclusive	It is unlikely that the <i>imprimatura</i> layer extends beyond the foreground.	<i>Imprimatura</i> layer likely to be oil based or copal based medium. Pigment inconclusive but possibly mixture of yellow /earths?
Sky Pale slate coloured paint	Paint used to clearly rework the sky. Full of elongated bubbles suggestive of an aqueous medium	N/A	N/A	Slight absorption but no difference to adjacent pigment Suggesting similar pigments	Slight absorption	Transmits-pale No difference to adjacent pigment Suggesting similar pigments	Crimson red characteristic of cobalt, French ultramarine		Tempera medium? Cobalt or French ultramarine?
Dove Far right	White over-paint over darker ground	N/A	N/A	Slight Bright white fluorescence Suggesting in a copal /wax /oil Medium		Transmits-pale	White Inconclusive	Change in refractive index noted resulting in an increase in transparency (<i>Pentimenti</i>)	Lead white over darker ground <i>Pentimento</i>– change in pigments refractive index Copal /wax /oil medium?

Madonna's robe Light blue		N/A	N/A	Moderate absorption	Moderate absorption	Transmits=pale	Crimson red		Ultramarine/cobalt and white
Madonna's Dark blue		N/A	N/A	Strong absorption Suggestive of Prussian blue	Strong absorption Suggestive of Prussian blue	Moderate absorption Suggestive of Prussian blue	Dark red Suggestive of ultramarine or cobalt blue	The absorption characteristics of UV and IR are suggestive of Prussian blue rather than ultramarine or cobalt. This however is contrary to FCIR observations. Black may have been added to the pigment, which may explain this anomaly.	Ultramarine or cobalt blue with the addition of black?
Three Graces robe –left White	Evidence of a coating Small white deposits (rounded crystals) appear in the crevasses of the coating layer, they have a wax like appearance and are soft under pressure suggesting wax	N/A	N/A	Strong bright white fluorescence Suggestive of a coating rather than pigment	Bright white fluorescence Suggestive of a coating rather than pigment	Transmits =pale	White Inconclusive		Copal /wax or wax turpentine coating
Three Graces Robe, orange/red	Complex layers, orange red, maroon, opaque yellow	N/A	N/A	Strong absorption particularly in shadow area.	Fluorescing russet brown hue	Moderate absorption in shadows only suggesting vermilion?	Dull yellow characteristic of chrome and cadmium yellow and vermilion		Possibly a mix of cadmium /chrome yellow/vermilion/ Vermilion orange?
Pale flesh tones of children in foreground	Complex mixture of glazes opaque and transparent, blues, pinks, grey, reds, orange, white	N/A	Very direct method of applying the paint with liberal use of lead white. No radical compositio	Strong bright white fluorescence in the highlights possibly due to copal /wax coating and medium rather than pigment	Pale greenish white fluorescence overall Possibly due to copal /wax coating.	Moderate absorption in shadow area only. The other passages transmitting and imaging white	White	The coating is applied with a course brush to all figures in a rather crude manner White is likely to be lead white as Sims records 'Zinc white must be used where the tempera is left unprotected by varnish or	Copal/ wax medium and coating likely Lead white Chalk priming ground

			nal changes evident in this area. The priming layer was not visible suggesting chalk	alone.				oil; but flake white which has more body, may be used where the picture is to be varnished and finished in oil' <i>Picture Making</i>	
Rosy flesh tones children in foreground	N/A	N/A	Transmits	Strong absorption-dark		Moderate absorption	Deep yellow		Vermilion
Brown Shadow children in foreground	Mixture of greens, browns, maroon, reds	N/A	Transmits	Moderate to strong absorption		Largely transmitting pale	Red		Inconclusive complex mixture likely
Brown Hair children in foreground	N/A	N/A	Transmits	Moderate absorption		Slight absorption	Red		Mixture of earth pigments?
Sword Mid-ground Bright green	Full of elongated bubbles suggestive of aqueous medium	N/A	Transmits	Strong absorption Dark	Fluorescing olive green hue	Moderate absorption	Crimson red	Although FCIR suggests mixture containing cobalt or ultramarine UV and IR examination fails to support this. Chrome yellow and or viridian / oxide of chromium is a alternative. Sims refers to viridian as emerald oxide	Tempera Mixture chrome yellow / viridian / oxide of chromium?
Sword Dark red	N/A	N/A	Transmits	Strong absorption Dark	Moderate absorption exhibiting a Mid green hue	Strong absorption =dark	Red		Inconclusive
Sword Dark blue	N/A	N/A	Transmits	Strong absorption Dark	Mid green hue	Strong absorption -dark	Blue		Prussian blue mix
Tree trunks Far left	Evidence of a coating	N/A	N/A	Moderate absorption	Fluorescing? Pale brown hue	Moderate absorption,	Orange red	Blooming found in areas relating to the coating.	Earth pigment and opaque

brown	Under 100x mag elongated crystals emanating from below the paint film are occasionally visible			including shadow	including shadow	strong absorption in shadows		This phenomena could be linked to the oiled out copal varnish techniques recorded in Sims' studio dairy. The copal may contain lead acetate driers that have migrated to the surface	yellow i.e. yellow ochre/chrome
Tree canopy Far left Green	<p>Evidence of a coating</p> <p>Under 100x mag elongated crystals emanating from below the paint film are occasionally visible</p> <p>Transparent and grainy suggestive of drying oil</p>	Patchy localised coating/ varnish rather mat in appearance	N/A	<p>Strong and moderate absorption exhibited</p> <p>Suggestive of more than one blue used i.e. Prussian, (strong) cobalt and ultramarine</p> <p>Coating/ varnish opaque in appearance masking detail below. Characteristic of a resin</p>	Moderate to strong absorption. Dark and mid green hues. Suggests more than one blue used i.e. Prussian, cobalt and ultramarine	<p>Coating /varnish exhibits a moderately bright blue/green fluorescence-</p> <p>Pigment strongly absorbs</p>	Dark red and dark blue	Complex mix of blue Brown and red pigments	<p>Prussian & cobalt /ultramarine?</p> <p>Coating possibly copal/wax mix or wax and turpentine?</p>

Location of sample sites



Fig. 23: Location of samples sites

Key

Sample 1: Commercial priming layer, top tacking margin

Sample 2: Brown tree trunk

Sample 3: Brown tree over imprimitura layer

Sample 4: Upper right corner, blue sky paint directly over white priming

Sample 5: Pale blue slate blue reworking of the sky between leaves, upper edge

Sample 6: Yellow green leaves, top

Sample 7: Blue sky paint only, same as

Sample 8: Tree over blue sky

Sample 9: Green foreground

Sample 10: Warm brown *imprimitura* layer

Cross sections

Sample 1: Commercial priming layer, top tacking margin

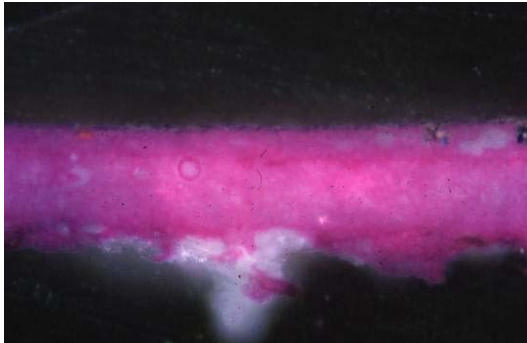
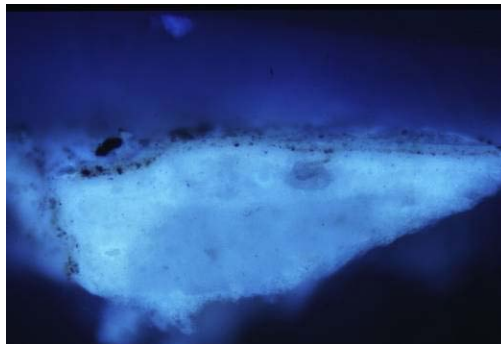


Fig. 24: UVf and acid fuchsin stained (x 250 mag.)

Sample 2: Brown tree trunk



Fig. 25: Normal light (x 250 mag.)



UVF (x 250 mag.)

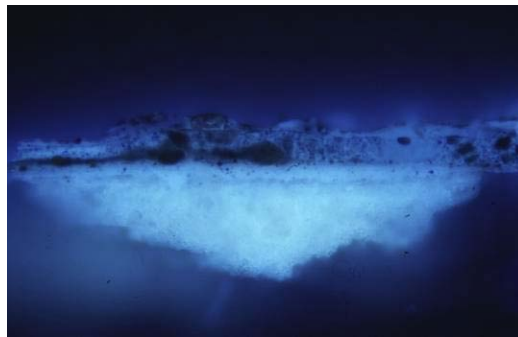


UVf and acid fuchsin stained (x 250 mag.)

Sample 3: Brown tree over *imprimitura*



Fig. 26: Normal light (x250 mag.)

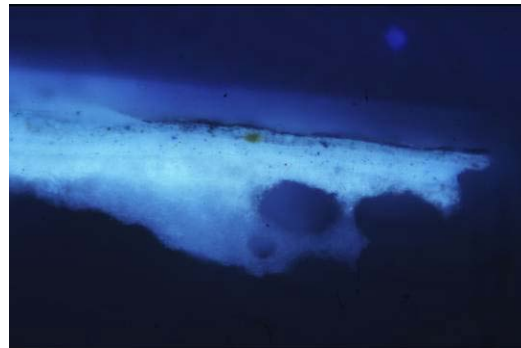


UVf (x250 mag.)

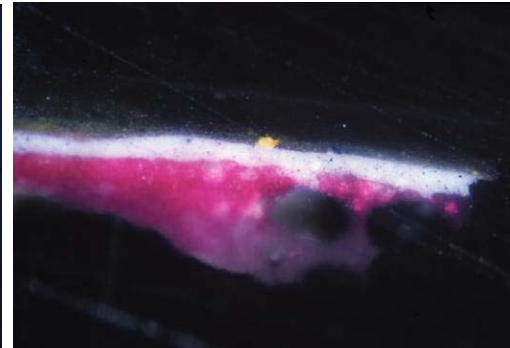
Sample 6: Yellow green leaves, top



Fig. 27: Normal light (x 250mag.)



UVf (x250 mag)



UVf and acid fuchsin stained (x250 mag.)

Sample 8: Tree over blue sky



Fig 28 Normal light (x250mag)



UVf (x250mag)

Sample 9: Green foreground

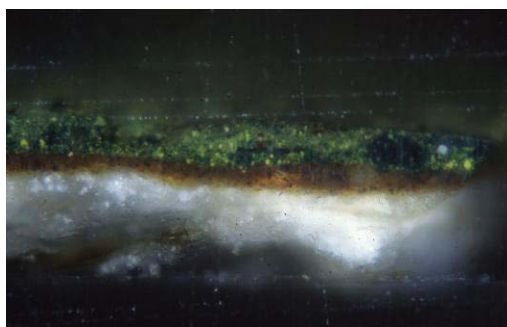
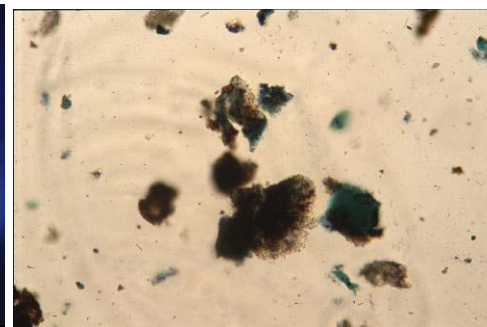


Fig 29 Normal light (x250mag)



UVf (x250mag)



Green transparent pigment (x320 mag,)

Sample 10: Warm brown *imprimitura* layer



Fig 30 Normal light (x250mag)



UVf (x250mag)

Instrumental analysis

Table 2: * Analysis carried out at Tate Britain by Dr Julia Jonsson

Sample site	Technique	Peaks/ bands	Medium present	Pigment/fillers	Comments	Inference
S1 Priming, top tacking margin	LM	N/A	N/A	Lead white indicated		Lead white
S1 “	FTIR*	N/A	Small amounts of protein	Chalk		Protein and chalk priming layer
S1 “	Thermomicroscopy (TM)	N/A	Very slight darkening when heated to 130C, no further change at 150C. Consistent with protein either glue or egg .	N/A		Glue or egg medium
S1 “	UVf and UVf of EDX stub	N/A	No significant fluorescence	No significant fluorescence		Inconclusive
S1“ Upper and underside	EDX	<u>Ca</u> , S, (Si)	Sulphur may indicate a proteinaceous medium	Chalk, clay based extender		Chalk /protein- characteristic of commercial priming
S1“	Light Microscopy	N/A	Stained bright pink with acid fuchsin suggesting a protein. Staining also indicated the presence of two layers of chalk	Lead white		Two layers of chalk in a proteinaceous medium
S1“ Canvas fibres	SEM and UVf	N/A	Strong blue/white fluorescence suggests presence of glue size	Coccoliths present indicating natural chalk	Fibres have the appearance of mercerised cotton.	Mercerised cotton canvas sized with glue with chalk ground

S2 Brown tree trunk	EDX	<u>Ca</u> , S, (Si)	Sulphur may indicate a proteinaceous medium	Chalk, traces of clay based extender		Chalk and protein medium?
S2 “	UVf of EDX stub	N/A	No significant fluorescence	No significant fluorescence		Inconclusive
S2”	SEM	N/A	N/A	Coccoliths visible, indicating natural chalk		Chalk
S2”	Thermomicroscopy (TM)	N/A	Very slight darkening when heated to 130C, no further change noted at 150C This is consistent with protein	N/A		Protein Exact location required is this associated with the ground or medium?
S2 “	Cross section Stained with acid fuchin Five layers indicated	N/A	Positive result for protein associated with the priming layer	UVf indicates oil medium for all pigment layers	Layer structure consists of (1) Varnish UVf suggests a natural resin (copal, mastic?) (2) Yellow, medium rich paint applied wet into wet (Mars yellow, bone black, green earth? or green lake) (3) Redder medium rich paint Dull red and yellow Mars colour (4) Light blue sky paint (lead white and synthetic ultramarine) (5) White priming (chalk in proteinaceous medium There appears to be no <i>imprimitura</i> layer in this area	Natural resin (copal, mastic?) Bone black, green earth or green lake? Mars red and yellow Lead white and synthetic ultramarine in oil Chalk in proteinaceous medium No <i>imprimitura</i> layer indicated
S3 Right edge dark green tree over golden Imprimitura	Light Microscopy	N/A	N/A	Emerald green colour overlaying a mixed opaque brown layer characteristic of Mars brown, a fine grained Mars sienna type, bone black in a brown very rich medium		Mars brown, bone black in brown coloured medium
S3 “	UVf	N/A	Strong yellow/white fluorescence suggestive of oil/resin medium and a coating which is applied unevenly and thickly	N/A	Sims often preferred to use poppy oil over linseed as RA Loose Manuscript Sheets, Chapter 5:26	Oil /resin medium and a coating

S3''	Thermomicroscopy (TM)	N/A	N/A	N/A	The ground darkened slightly at 130C paint remained unchanged at 150C	Indicates presence of oil?
S3''Thick bluish green paint	UVf Microscopy Check	N/A	N/A	Viridian mixed poorly unevenly into a mixed green paint made from Prussian and chrome yellow?		Viridian, Prussian blue and a yellow possibly chrome
S3'' grass green paint	UVf Microscopy Check	N/A	N/A	Emerald green and some fine – grained yellow pigment		Unknown yellow and emerald green
S3''Thin red-brown layer	UVf Microscopy Check	N/A	Strong white fluorescence suggests copal	Mars colours	Sample was not stained with acid fuchsin which would have indicated whether the fluorescence was due to the presence of a protein or other medium	Mars colours Possibly copal medium?
S3'' thin pinkish cloud	UVf Microscopy Check	N/A	A more yellow fluorescence compared to other related samples –indication of the presence of an oil medium	Lead white and a non-fluorescing red lake such as a synthetic organic i.e. alizarin	The only two lakes Sims refers to in his diaries are Rose Madder (which if extracted from the natural madder root will contain purpurin and exhibit a strong fluorescence under UV) or ruby madder to which Sims preferred when working in oil. This is a rare colour listed in only Winsor and Newton 1928 catalogue as an alizarin.	Red lake (likely to be the alizarin based Ruby Madder) and lead white In oil medium?
S3''Thin pale blue sky	UVf Microscopy Check	N/A	N/A	Lead white and synthetic ultramarine with traces of non-fluorescing red lake		Lead white, synthetic ultramarine and a red lake (likely to be the alizarin based Ruby Madder)
S3'' dense white priming	UVf Microscopy	N/A	Positive stain fro protein with acid fuchsin	Lead white		Lead white in a proteinaceous medium
S4-upper right corner, blue sky paint directly over white priming-same as S7	EDX	<u>Pb, Al, Ca</u>	N/A	Lead white		Lead white

S4 “	UVf stub of EDX	N/A	No significant fluorescence	No significant fluorescence		Inconclusive
S4 ”	Thermomicroscopy (TM)	N/A	N/A	No change to pigment or ground to 150C		Thermomicroscopy (TM)
S5pale blue slate blue reworking of the sky between leaves, upper edge	FTIR*	720,1174,1463,1473, 1736,2849,2917,724, 1170,1460, 1740,2855,2927	Drying oil and wax	Lead white	FTIR cannot specifically identify waxes or oils	Oil and wax, lead white
S5 “	EDX	<u>Pb</u> , Al (Ca)	N/A	Lead white	Lead white over which with oil and wax has been applied. Surface appearance and technical analysis suggests that the re-workings / over-paint is littered with elongated bubbles suggesting tempera medium.	Lead white Egg tempera medium
S5 ”	Light microscopy	N/A	Pigments bound in a very rich medium	Vermilion, chrome yellow, ultramarine ash	Ultramarine ash is paler and less pure form of natural ultramarine extracted from lapis lazuli.	Vermilion, chrome yellow, ultramarine ash
S5 “	UVf stub of EDX	N/A	No significant fluorescence	No significant fluorescence		Inconclusive
S5 “	UVf	N/A	Strong yellow/white fluorescence suggestive oil/resin or oil/wax	N/A		Oil/resin or oil/wax
S5”	Thermomicroscopy (TM)	N/A	A small proportion of the paint melted out at 120C while the rest of the paint and priming were unchanged. A high melting point paraffin wax or a carnuba wax might have a comparable melting point. Bees wax has much lower (58-63C)	N/A	Sims records using ‘Turpentine with a little paraffin wax dissolved in it, it is a solid medium and the paint dries matt and the whole picture must be kept in a matt stage to the end- it can be varnished and no difference can be seen between one painted throughout with linseed or poppy oil.	Paraffin wax dissolved in turpentine
S6 yellow and bluish green top leaves upper edge	Light microscopy	N/A	N/A	Lead white, viridian, natural ultramarine, sienna, bright red lake, no fluorescing dark red lake		Lead white, viridian, natural ultramarine, sienna, bright red lake, no fluorescing dark red lake

S6"	UVf	N/A	N/A	Strong white fluorescence exhibited from the paint		Natural resin varnish i.e. copal
S6"	Thermomicroscopy (TM)	N/A	The coating on the varnish melted sharply at 73C, varnish softened at 85C. Suggests wax was applied over the varnish. Possibly paraffin wax with a low melting point or a stearate wax. The varnish has an unusually low melting point far below that of natural resins, proteins or gum suggesting presence of wax?	Paint softened at 116-120C. Which is characteristic of the melting point of a natural resin medium		Natural resin medium (copal?) Coating above varnish contains paraffin wax? Varnish layer may also contain wax
S6" varnish	UVf	N/A	Fluorescence suggests natural resin varnish	N/A	Very unevenly applied	Natural resin possibly copal
S6" bluish green paint	UVf Microscopy Not stained with acid fuchsin	N/A	Strong white fluorescence from medium suggest copal	Viridian		Viridian Copal medium? Check
S6 "Mixed green paint	UVf Microscopy? Check Not stained with acid fuchsin	N/A	Strong white fluorescence from medium suggest copal	Viridian, deep shade of cadmium, yellow some sienna	The paint appears crudely mixed	Viridian, deep shade of cadmium, yellow some sienna Copal
S6" pale blue sky	UVf Microscopy? Check Not stained with acid fuchsin	N/A	Strong white fluorescence from medium suggest copal	Lead white and synthetic ultramarine		Lead white and synthetic ultramarine Copal
S6 " pale pinker sky	UVf Microscopy? Check Not stained with acid fuchsin	N/A	Strong white fluorescence from medium suggest copal	Lead white synthetic ultramarine and a non-fluorescing red lake		Lead white synthetic ultramarine Red lake (Ruby Madder?) copal
S6 " dense white priming	UVf Microscopy	N/A	Contains a proliferation of bubbles and stained very positive with acid fuchsin suggesting a proteinaceous medium i.e. animal glue	N/A	Egg medium should also be considered	Proteinaceous binder animal glue

S7 blue sky paint only, same as S4	FTIR	1535~1650,~2865~2925	Drying oil or wax present. Some protein also indicated?	Lead white		Lead white, drying oil or wax Protein egg?
S8 Greenish brown tree – glaze over the sky and white paint, top edge	Thermomicroscopy (TM)	N/A	Local varnish softened at 93C and melted at 100C	Ground, dark paint and green glaze remained unchanged at 150C characteristic of an oil medium	Thin layer on top (various blue, white particles) with white fluorescent layer below	?
S8'' Varnish	UVf Microscopy Not stained with acid fuchsin	N/A	UV f suggests a natural resin-copal	N/A	Dirt below the varnish suggests that Sims delayed varnishing the painting for some time.	Copal
S8 Mixed paint layer	UVf Microscopy Not stained with acid fuchsin	N/A	Strong white fluorescence from medium suggests copal Medium rich and thick	Fine grained viridian, cadmium yellow? Red lake, synthetic ultramarine, bone black	No white pigment visible	Viridian, cadmium yellow? red lake, synthetic ultramarine, bone black Copal
S8 pale blue sky paint	UVf Microscopy Not stained with acid fuchsin	N/A	Strong white fluorescence due to impregnation from layer above suggests copal	Lead white and synthetic ultramarine	Copal might also be present as an aid in tempering French ultramarine which was well known for its resistance in forming a homogenous film with egg	Lead white and synthetic ultramarine Copal
S8 “ white priming layer	UVf Microscopy Not stained with acid fuchsin	N/A	Contains a proliferation of bubbles and stained very positive with acid fuchsin suggesting a proteinaceous medium i.e. animal glue	N/A	Egg medium should also be considered	Proteinaceous binder
S9 green of foreground landscape from a damage at lower end of right edge	FTIR*	2090	Drying oil and wax	Prussian blue		Prussian blue drying oil and wax
S9 "	Light Microscopy	N/A	N/A	Large particles of viridian, Mars yellow or brown sienna shade, lead white priming poorly dispersed aggregates of Prussian Blue		Viridian, Mars yellow or brown Prussian blue, lead white priming
S9'' Thick mixed green	UVf Microscopy Not stained with acid fuchsin	N/A	Weak yellowish fluorescence suggesting the presence of oil	Cadmium yellow, viridian		Cadmium yellow, viridian in oil medium
S9'' Thick green	UVf Microscopy? Check Not stained with acid fuchsin	N/A	Strong white fluorescence - copal	Cadmium yellow, viridian		Cadmium yellow, viridian in proteinaceous medium?

S9” thick reddish brown transparent layer	UVf Microscopy ? Not stained with acid fuchsin	N/A	Strong white fluorescence – copal	Vandyke brown		Vandyke brown proteinaceous medium?
S9” Yellowier transparent layer	UVf Microscopy Not stained with acid fuchsin	N/A	Strong white fluorescence - copal	Sienna looks very transparent in the medium		Sienna in copal medium?
S9” White priming layer	UVf Microscopy Not stained with acid fuchsin	N/A	Contains a proliferation of bubbles and stained very positive with acid fuchsin suggesting a proteinaceous medium i.e. animal glue	N/A		Proteinaceous binder
S10 Golden <i>Imprimitura</i> over white ground, lower right hand edge	FTIR*	N/A	Drying oil/natural resin? (Mastic, dammar or copal) Possibly some protein	Chalk	The chalk and protein are likely to be from the priming and not the <i>Imprimitura</i> layer	Drying oil, natural resin. Chalk and protein primer
S10 “	Thermomicroscopy (TM)	N/A	N/A	N/A	No change in <i>Imprimitura</i> or priming layer when heated to 150C suggesting no wax or resin present?	No wax or resin present?
S10“ Golden <i>Imprimitura</i>	UVf Microscopy Not stained with acid fuchsin	N/A	Strong white fluorescence suggestive of copal	Resembles the yellow transparent layer as in S9 Small amounts of sienna		Sienna Copal

Conclusions of technical examination and analysis

- The painting is painted in egg tempera with oil glazes above. There may also be localised areas where egg tempera has been applied over oil glazes or scumbles
- Canvas was cut and stretched priming side down – presumably by the artist
- The priming now stretched ‘underneath’ was made from chalk and a proteinaceous medium
- The priming on the front is similar
- The golden-brown, transparent *imprimitura* seen at the lower right edge does not appear to underlie the trees or the sky, only the foreground landscape. Its properties are consistent with copal resin medium but egg may also be present
- The paint medium for the trees may also contain copal
- Some of the paint may contain mastic varnish
- The paint medium of the slate-blue sky seems to include a drying oil and a wax and the foreground landscape has a similar paint medium
- Pigments include: vermilion, two distinct red lakes, mars red, synthetic ultramarine, natural ultramarine, ultramarine ash, mars yellow, chrome yellow, cadmium yellow, emerald green, viridian, chrome green (mixture of Prussian blue and chrome yellow), sienna, Vandyke brown, bone black,

- The local varnish on the trees and landscape foreground could be include a natural resin like copal or mastic, though its melting point is too low for either in its pure form
- A coating above the varnish appears to contain paraffin wax likely dissolved in turpentine?

Provenance

Exhibitions

- RA Exhibition, 1913, (5).
- Loan to Sheffield Art Gallery in August 1917 in connection with an exhibition of works from the Chantrey bequest.
- Autumn Exhibition of Modern Art, Walker Art Gallery, Liverpool, Autumn 1913 (1934), repro.)
- Autumn Exhibition, Ferens Art Gallery, Hull, Autumn 1927 (4).
- RA Commemorative Exhibition of Work by Late Members, Winter 1933 (453).
- RA Exhibition of the Chantrey Collection, Jan. -March 1949, (146).
- Works from the Collection, RA, Jan-March 1949, (146).
- Works from the Chantrey Collection, Lady Lever Art Gallery, Port Sunlight, July-Sept. 1950, (68).
- A Selection from the Chantrey Bequest, Graves Art Gallery, Sheffield, April, 1958, (28).
- Tate exhibition record exhibited in Gallery XX11 in 1914 and 25 February 1915 also in room 112 possibly in 1916.

References

- 'Reactionary Academy,' *Daily Mail*, 3rd May 1913:5.
- 'The Royal Academy Exhibition,' 1913, *Studio*, vol. 59, June 1913, p22, repro:29.
- Speed, Harold, 'Charles Sims, R.A. (1873-1928)' [Sims' obituary] *Old Watercolour Society Club 6th Annual*, Vol. 1. London, 1928-29:50,
- Campbell Dodgson, the engraved work of Charles Sims, RA., *Print Collectors Quarterly*, Oct. 1931: 381
- Herbert Furst, The Royal Academy Winter Exhibition, *Apollo* vol 17, Feb. 1933:14, rep: 9.
- Sims, Charles *Picture making: technique and inspiration* with a critical survey of his work and life by Alan Sims, London, Seely Service & Co. Ltd 1943, pp81 illus:115-16 & 127.
- Holmes, Cecilia, 'A Bright Memory' PhD Thesis, Unpublished Northumbria University 2005, Chapter Three 1910:14 *To weave for God the garment than seest Him by*, 114-144.
- Several additional reviews can be found in Sims Press Cutting Book in the Northumbria archive compiled by his father.

Related studies from the Northumbria University archive



Fig. 31: Left, GB3025/1-2-34. Drypoint etching and aquatint: Middle, GB3025/1-2-35. Drypoint and Aquatint: Right, GB3025/1-3-56, Salt Print Photograph Sims Archive c.1913



Fig. 32: Left, GB3025/1-3-55 Salt Print (sepia toned or faded) Photograph Sims Archive c.1913: Right, GB3025/1-3-55 verso



Figs. 33 & 34: Left, GB3025-1-4-35 graphite study on paper of *Madonna and child*: Right, GB3025-1-1-4 graphite on paper study for one of the *Three Graces*

Related paintings in other collections

Entries in sales catalogues in recent years suggest that Sims produced at least two other version of *The Wood Beyond the World* both of which are recorded as being painted in oil on canvas. The measurements given are 37 x 51 inches and 28 x 40ins –provenance is provided below

Sale: Sotheby's London – Modern British

Title: *The Wood Beyond the World*

Date of painting: 1913
Size: 37.2 x 51.0 inches (94.5 x 129.5 cm)
Signature: Signed
Technique: Oil on canvas
Date of sale: 4 July 2001
Lot number: 111
Illustrated in catalogue:
Estimate: £2000- £3000
Sold: £2160
Current location: whereabouts unknown

Sale: Christies South Kensington – Modern British etc
Title: *The Wood Beyond World*
Date of painting: 1920-1921
Size: 28 x 40ins (71.2 x 101.7cm)
Signature: Signed
Technique: Oil on canvas
Date of sale: 11 February 1993
Lot number: 67
Illustrated in catalogue: Yes
Estimate: £1000
Sold: £990 (US \$1,417)
Current location: whereabouts unknown but dollar value could suggest an American buyer?

Sale: Canterbury Auctions
Title: *The Wood Beyond World*
Date of painting: 1920-1921
Size: 28 x 40ins (71.0 x 102.0cm)
Signature: Not listed
Technique: Oil on canvas
Date of sale: 16 April 1996
Lot number: 104
Illustrated in catalogue: Unknown
Estimate/sold?: £1,250
Current location: whereabouts unknown

Sale: Bonhams Knightsbridge
Title: *Allegorical Scene* (image confirmed)
Date of painting: 1920-1921
Size: 28 x 40ins (71.2 x 101.7cm)
Signature: Signed
Technique: Oil on canvas
Date of sale: 3 April 1997
Lot number: 30
Illustrated in catalogue: Yes
Estimate: £800- £1200
Sold: £800
Current location: whereabouts unknown

Appendix 4

4:4 *Autumn Landscape* c.1914-16

All cross -sections were provided by David Wise NGA and pigment analysis was carried out by Dr Joyce Townsend, Tate Britain

Identification details

Owner: National Gallery of Australia, Canberra, Australia

Accession No: NGA 62.71

Title: Autumn Landscape

Date: c.1914-16 (previously dated c.1934)

Provenance: Gift of S. H. Ervin 1962

Exhibition history: 1979 S.H. Ervin memorial exhibition: 1958 The S.H. Ervin Private Collection: Artlovers Gallery: 1955 Ervin: A loan exhibition of works from the collection of Mr S. H. Ervin

Technique: Egg tempera finished in oil on plywood panel. Plywood is unusual choice of support, for the period particularly when combined with egg tempera. The paintings slightly matt and waxy surface suggests a coating has been applied possibly wax and turpentine or resin and wax. This would serve to even-up any disparities in surface gloss –a common occurrence when opposing mediums of differing refractive index are used. Due to the difficulties the media has in rapidly drying, it is likely that the landscape was painted in the studio based on a series coloured and graphite studies.

Medium: Difficult to tell with certainty due to the presence of two coatings and extensive over-painting, but the extreme thinness of the paint, presence of craters in isolated areas of impasto and the fact that most of the colours appear to be mixed with white, suggest egg tempera. It is also apparent that oil glazes and scumbles have been applied in selected areas of foliage and foreground details.

Size: 329 x 600 mm

Signed/dated: Bottom right 'SIMS' in brown paint, not dated

Interpretation of the image: The painting represents an autumn landscape (English most likely) and is very typical of Sims' landscape format i.e. oblong with emphasis on the middle distance and vast expanse of sky. Lucinda Ward describes it as 'a quietly attractive painting but like so many of the artists work a sense of unease creeps into this carefully tended environment. The scene is totally void of people or activity, the small hens at the left being the only suggestion of civilisation.'¹

Summary of painting style: Thinly painted throughout. Impressionistic brush strokes evident particularly in foreground and middle distance balanced against smoothly painted passages in the sky. Some localised impasto particularly in the trees and foreground. Details of fine underdrawing are perceptible through a rich patchwork surface.

Sims own account of the painting: None recorded in the archive.

Description of the painting

Primary support: Plywood panel²

Sizing layer: Cross-sections do not indicate the presence of a glue layer. Sims may have felt this unnecessary when working on plywood?

Primer/ground: Relatively thin white ground – if the medium is egg tempera the ground is likely to be gesso?

¹ Lucinda Ward Curator NGA- draft copy for catalogue 2005.

² The first patent for plywood was in USA in 1868 and consisted of scales or thin laminates of wood with grain running at right angles to the layer below. This imparted greater strength preventing spitting and warping in high humidity. Plywood as a trade name may be traced to the war years 1914-18 where it was used for furniture packing cases and later joinery. Its use in the construction industry was post 1930s when waterproof synthetic resin glues [phenol and urea formaldehyde or phenol] were introduced. Earlier adhesives, and those likely to be present in Sims plywood panel, is animal glue, casein, extract of soya bean flour [this has similar properties to casein, starch and soda silicate glues], cassava flour adhesive. Caustic soda and various other reagents to reduce the boards sensitivity to moisture, may also be present.(Desch 1968:26).



Fig. 1: Charles Sims, *An Autumn Landscape* (1914-16), whole front reflected light: NGA 2011©



Figs. 2 & 3: Details, the impressionistic brush work in the middle and foreground distances is in contrast to the smooth painting of the sky. This is helped by plywoods lack of surface texture. An *imprimitura* layer is evident in the passages in the sky where the blue paint has been applied very thinly.

Imprimitura: A bright yellow *imprimitura* layer is applied over the ground and appears to extend across large areas of the design in a relatively even layer. This is visible in certain thinly painted passages. (See Fig. 3).

Palette: A range of browns, yellows, blues, green and white. The pigments likely to be present include earth/Mars colours, aureolin (cobalt yellow), yellow ochre, Prussian blue, French ultramarine/cobalt blue, emerald oxide (viridian), oxide of chromium and zinc oxide.

Coating /varnish: Two distinct layers visible

- Sims' original which is likely to be copal /wax concoction [appears soft /waxy to the touch under 40x magnification- roundish transparent platelets visible on the surface suggest the presence of wax] Sims records using copal, Roberson's and Cambridge Medium, both copal based commercial

products, in conjunction with wax. (See Chapter 4). The coating has been applied vertically with a brush as evidence of runs, which have oxidised to a mid-yellow tone, are empathised under UV.

- A modern ketone resin, possibly AW2 (exhibits the characteristic grey /blotched appearance under UV) which was used at the National Gallery of Australia from the 1950s [no records of treatment exist]. This has also moderately discoloured to a mid amber colour which is a characteristic of the less refined and no longer used AW2. It is however far more likely that Sims applied more than one layer of his own coating, overall or locally.

Labels and inscriptions: None.

Frame: Unframed?

Technical examination

Binocular microscope

Craters observed largely located in the foreground. (See Sample 6, Fig. 7).

UV Fluorescence photography

Most of the sky and highlights in the foreground are fluorescing a vivid citric yellow characteristic of zinc white.

The blotchy areas which are fluorescing bluish white are characteristic of a resin/pigment mix (lead white and copal is suggested) Alternatively thin veils of egg medium and white.³ The former explanation is more plausible in this instance as it has also masked the UV characteristics of the pigments below especially in the mid ground foliage.

The drips in the coating [Sims original] is enhanced under UV.

Strong absorption [dark] in areas of foliage and passes in middle and foreground suggests the presence of Prussian blue and oxide of chromium.

³ Sims writes in relation to reworking skies.' Someone once said: 'Remember, in oil painting you cannot patch blue.' In tempera you can patch any colour, though not by solid painting. Suppose that you wish to gradate a large space of clear blue sky. You wish to make it more violet and lighter. Mix up plenty of colour with only so much water as cannot be avoided, just egg and colour. Squeeze the brush out and wipe it on a rag. Then, with the small amount of colour left on the brush, rub over your blue sky very lightly, and it will have the same effect as would the use of pastel and will not look in any way distinct from the under- painting.' (Sims 1934:51-52).

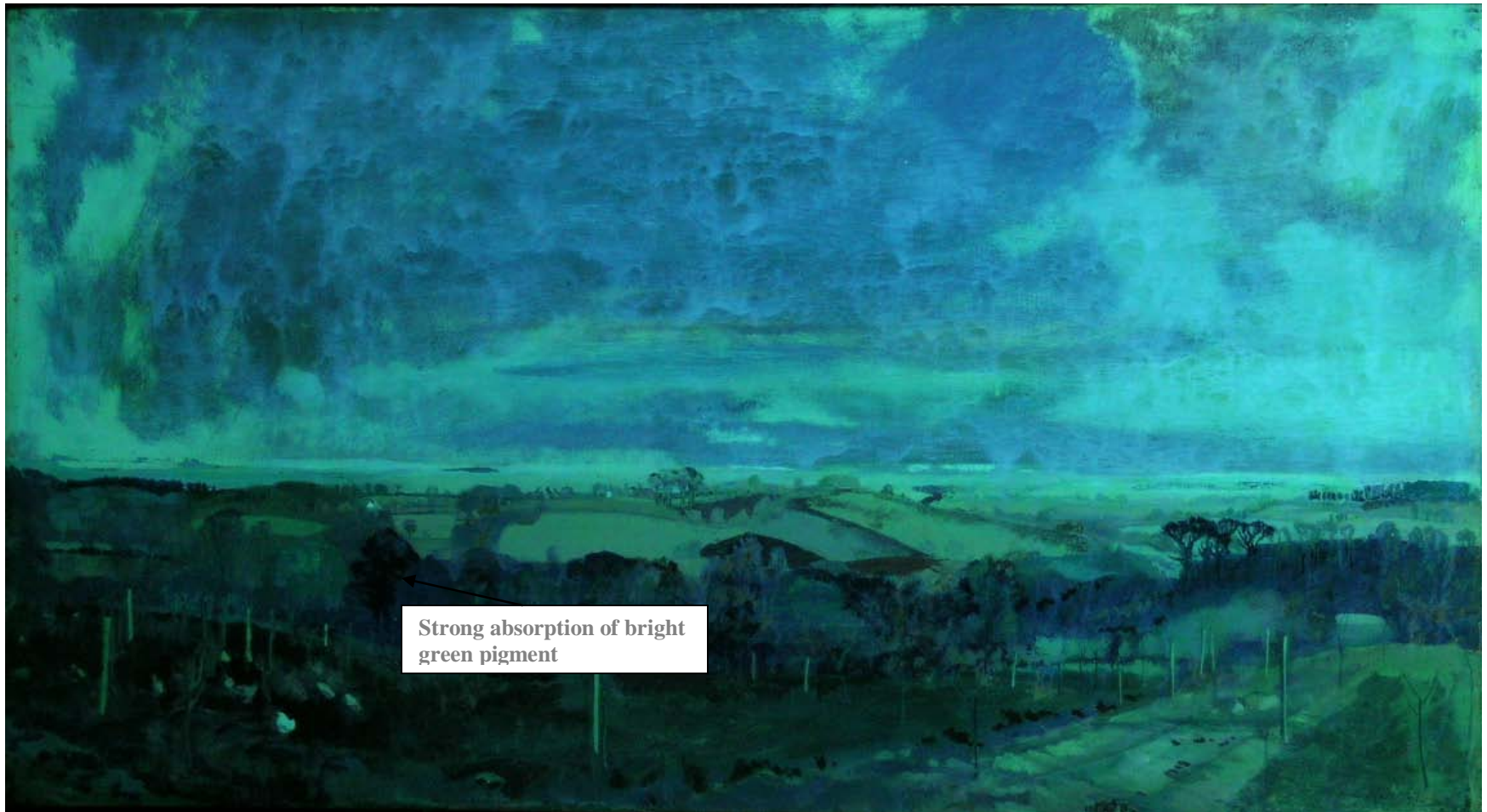


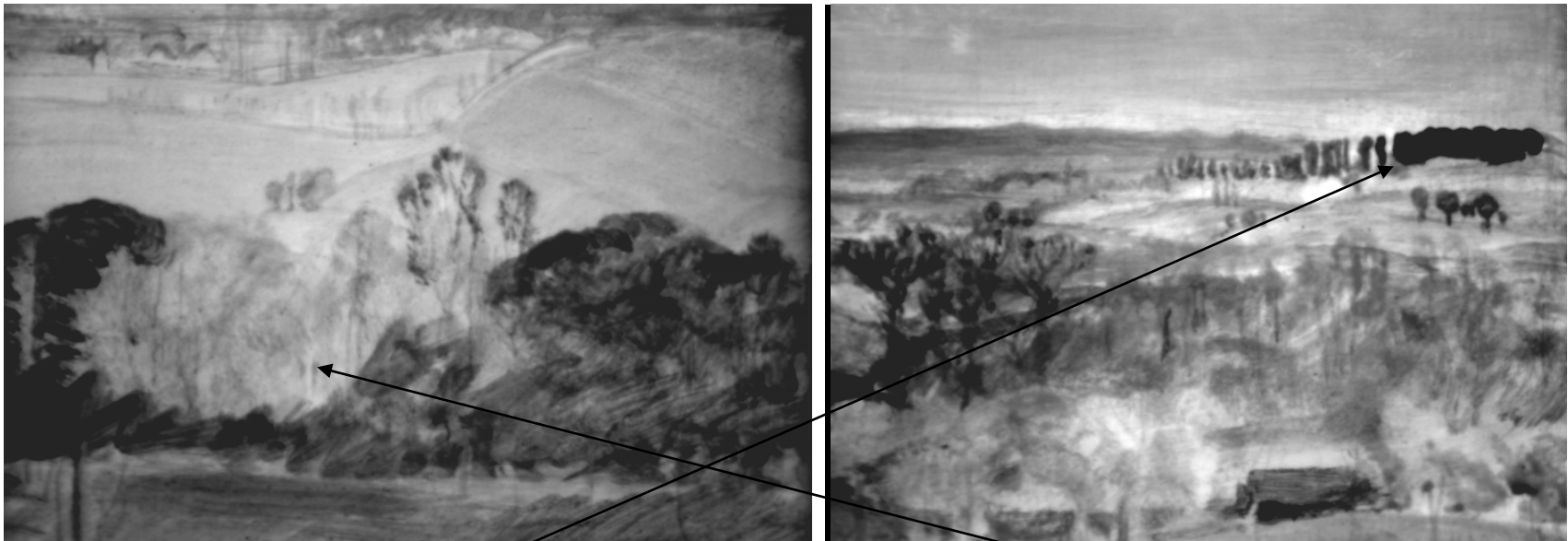
Fig. 4: Whole front UV fluorescence photograph NGA 2011© The citric yellow in the sky and middle ground indicates zinc oxide. Chalk has been identified in areas of over paint in the sky which by its UV appearance also appears to contain quantities of copal resin and zinc white.

IR reflectography

The vivid green passages absorb strongly under IR indicating Prussian green with the addition of white.

IR also serves to emphasis brush strokes.

Traces of graphite or charcoal under-drawing are visible in the foliage and small building bottom right of picture.



Figs. 5 & 6: Details, IR photograph showing strong absorption of the pigment in the foliage and areas of graphite underdrawing NGA 2011©

Technical examination

Table 1:

	Description	40x mag.	UV	IR	IRFC		Inference
1:	Dark brown black tree	Slightly transparent	Masked by coating	Strong absorption	N/A		Pitted surface resembles egg tempera Fine particulate is suggestive of synthetic earth (Mars colours)
2	Bright green tree	Opaque white mixed with pigment Coating not present	Strong absorption	Strong absorption	N/A		Prussian green with white mix – not coated
3:	Pale opaque blue sky	Large dark blue particles varying in size embedded in film suggesting a mix of blue and white	Bright pale yellow fl.	Moderate absorption	N/A		Predominantly white (zinc ?) and French ultramarine or cobalt
4:	Darker blue foreground		Strong absorption	Strong absorption	N/A		Prussian blue?

Sample and observation sites



Fig. 7: Location of cross section sites

Key

- 1: Cross section: sky
- 2: Cross section: edge green
- 3: *Imprimitura* showing through paint layer
- 4: *Imprimitura* showing through paint layer
- 5: Location of Sims' signature
- 6: Location of craters
- 7: Pigment dispersion over-paint
- 8: Pigment dispersion over-paint
- 9: Pigment dispersion over-paint

Cross sections

Sample 1: Edge of canvas green passage

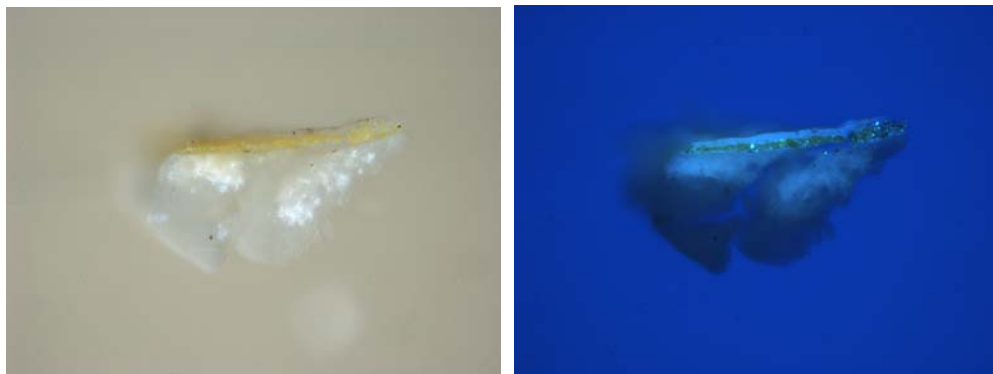


Fig. 29: Left, normal light (x 250 mag.): Right, UVF (x 250 mag.) The thin ground layer is covered with a bright yellow transparent *imprimitura* layer that fluoresces strongly in UV. Above this layer lies an extremely thin layer of paint with relatively large particles of blue pigment embedded

Sample 2: Sky

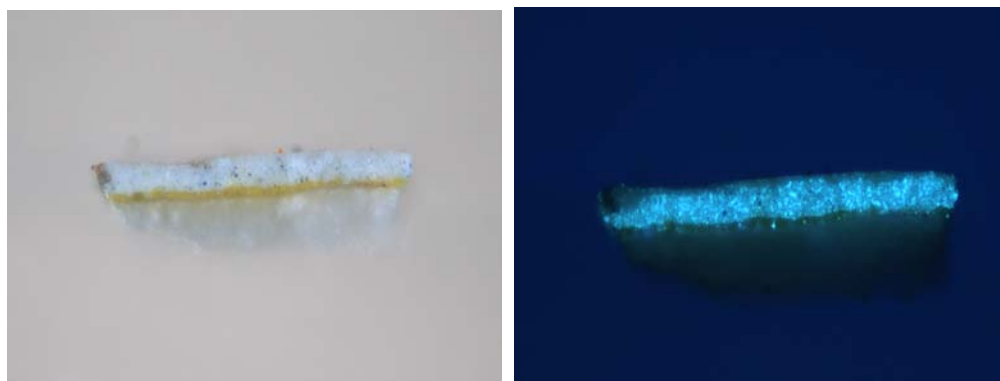


Fig. 29: Left, normal light (x 250 mag.): Right, UVF (x 250 mag.) A bright yellow transparent *imprimitura* layer is again visible above a thicker white passage embedded with large blue particles [Prussian blue?] The bright white fluorescence suggests zinc oxide.

Pigment dispersions

Table 2: Analysis performed by Dr. Joyce Townsend 2008

Location	Pigments present	Inference
Sample site 7:	Zinc white, chalk, French ultramarine, Mars yellow/brown	The UV appearance is from the presence of a resin [copal] and quantities of zinc white
Sample site 8:	Pure zinc white	Zinc oxide
Sample site 9:	Pure chalk	Chalk

Summary

Technical and instrumental examination is limited for this case study but positive identification for French ultramarine, zinc white, Mars yellow /brown. Cobalt and Prussian blue are also likely to be present indicated in Table 1.

Chalk has been identified in areas of over paint in the sky which by its UV appearance also appears to contain quantities of copal resin and zinc white.

Most colours have also been mixed with zinc oxide, deduced from its strong citric yellow fluorescence in UV and through microscopy

Bright yellow *imprimitura* covering the entire lower layers

Pits, craters and thin painting, yellow *imprimitura* all suggest egg tempera

The painting is likely to have been executed in the artists' studio based on a series of graphite and coloured studies- small panels in oil in particular. This is based on archive material, knowledge of his working methods and diary notes.

There is careful under-drawing in graphite or charcoal visible in certain areas.

Plywood support is an unusual choice for the period particularly in conjunction with egg tempera. (See also Chapter 4).

Appendix 4

4.5 Springtime c.1915

All cross -sections were provided by David Wise National Gallery of Australia

Identification details

Owner: National Gallery of Australia Canberra

Accession No: NGA 1962.70

Title: *Springtime*¹

Date: c.1915

Provenance: Gift of Mr S.H. Ervin (label in iron gall ink on blue and white paper attached to verso): Collection of S.H Ervin, Sydney by who donated to the Commonwealth Art Advisory Board, August 1962 (title transferred to the Australian National Gallery, 18 July 1990).

Label: Charles Sims *A Springtime* Mr S.H. Ervin [donated by] (handwritten on blue and white label in iron gall ink. (Ervin gave a number of paintings (See curatorial list to the Gallery, Ervin also has his own Gallery in Sydney).

Technique: Oil and egg tempera. Majority appears to be oil due to the crispness of the line, slight raised impasto and fine shrinkage cracks in many places. Thinly painted throughout, over a white ground and *imprimitura* layer, which is visible at the surface in the very lean areas of paint. Egg tempera is applied only to the shift dress of the female figure and highlights on the bodies of the cherubs. Tempera appears therefore to be lying over the oil paint suggested in the cross-sections below. Sims adopted a free brush stroke when applying both mediums. There is also evidence in UV (See Fig. 4.) of much reworking particularly in the sky area.

¹ Variants of the title 'Spring' appear regularly throughout Sims' career for example *Spring Night* (1899), *Dayspring* (1910), *Spring Muse* (1910), *The Coming of Spring* (1912), *Spring Song*, (1913) and *Spring* (1914).

Size: 410 x 510mm.

Signed/dated: Bottom left 'SIMS' in brown paint, not dated.

Interpretation of the image: *Springtime* depicts a Botticelli-type female figure in the centre of the composition dressed in a flimsy white garment with her arms outstretched looking upwards. Set in a rural landscape with two cupids gambolling beside her (figures based on his children) and songbirds flying above their heads. The painting has many precedents and, as John Christian has pointed out, its 'airiness, the lost and found' contours, partially dissolved in light, and the inventive handling of the paint, are all typical' of Sims.² The painting is also a rather mysterious work, being extraordinarily close to another, larger tempera and oil reproduced in Sims (1934: opposite page 82). *Spring Song* (1913) (See Fig.15) shows the female nude while the Canberra work is shown shielded by a light shift. Apart from some variations in the foliage, the paintings are virtually identical. Sims described *Spring Song* as a work which was very quickly and easily painted. He started by drawing the outline in charcoal, very thoroughly and without shadows, using a monochrome of Indian red. His studio notes for 27 Dec. 1913 records his thoughts thus: 'The second go at the blue sky with a full, fluid long-haired hog brush comes quite smooth and matt, coloured to a fair completeness. Then rubbed with copal medium and finished with oil and turps... Perhaps flesh is best conventionalised. The mottled; accidental colour of nakedness is trivial and dissipates form. Trivial truths are indispensable to a trivial subject.'³ Although it is not clear to which work he refers in this passage, it is possible that the NGA painting is a second revised version of *Spring Song*.⁴

Summary of painting style: Impressionistic brush strokes are evident particularly in foreground and middle distance balanced against smooth, solid passages in the sky. Some localised impasto in the trees and foreground.

Sims' own account of the painting: See above.

Description of painting

Primary support: A coarse tabby weave linen canvas which has been unevenly cut and a variety of different sized tacks spaced at random intervals suggest the artist stretched his own canvas bought on the roll. (Charles West of Finchley is the likely supplier). Stretched onto a crudely made commercial stretcher made of Baltic pine?

Sizing layer: Glue size is likely but not evident in the cross sections as all samples delaminated from the commercial prepared ground. The verso of the canvas however appears to be coated with a protein adhesive (animal glue).

² Christian 1989:133.

³ Sims 1934:82.

⁴ Lucinda Ward Curator NGA- draft copy for catalogue, 2005.

Primer/ground: Commercially primed thinly applied white ground. Chalk is suggested – if however the lower layers of paint are tempera (*imprimitura* for example) the evidence for gesso ground increases.

***Imprimitura* :** An *imprimitura* layer of bright yellow pigment is applied over the ground appears to extend across large areas of the design in a relatively even layer. Visible in certain thinly painted passages appears semi-matte in reflected light, which suggests that the medium is egg rather than oil.

Palette: Palette based largely on a range of greens, blues, yellows, reds and browns. Most of the sky and highlights in the figures are fluorescing a vivid citrus yellow characteristic of zinc white.

Coating /varnish: Possibly wax coating across entire surface for both oil and tempera passages appear of a similar semi -gloss surface.

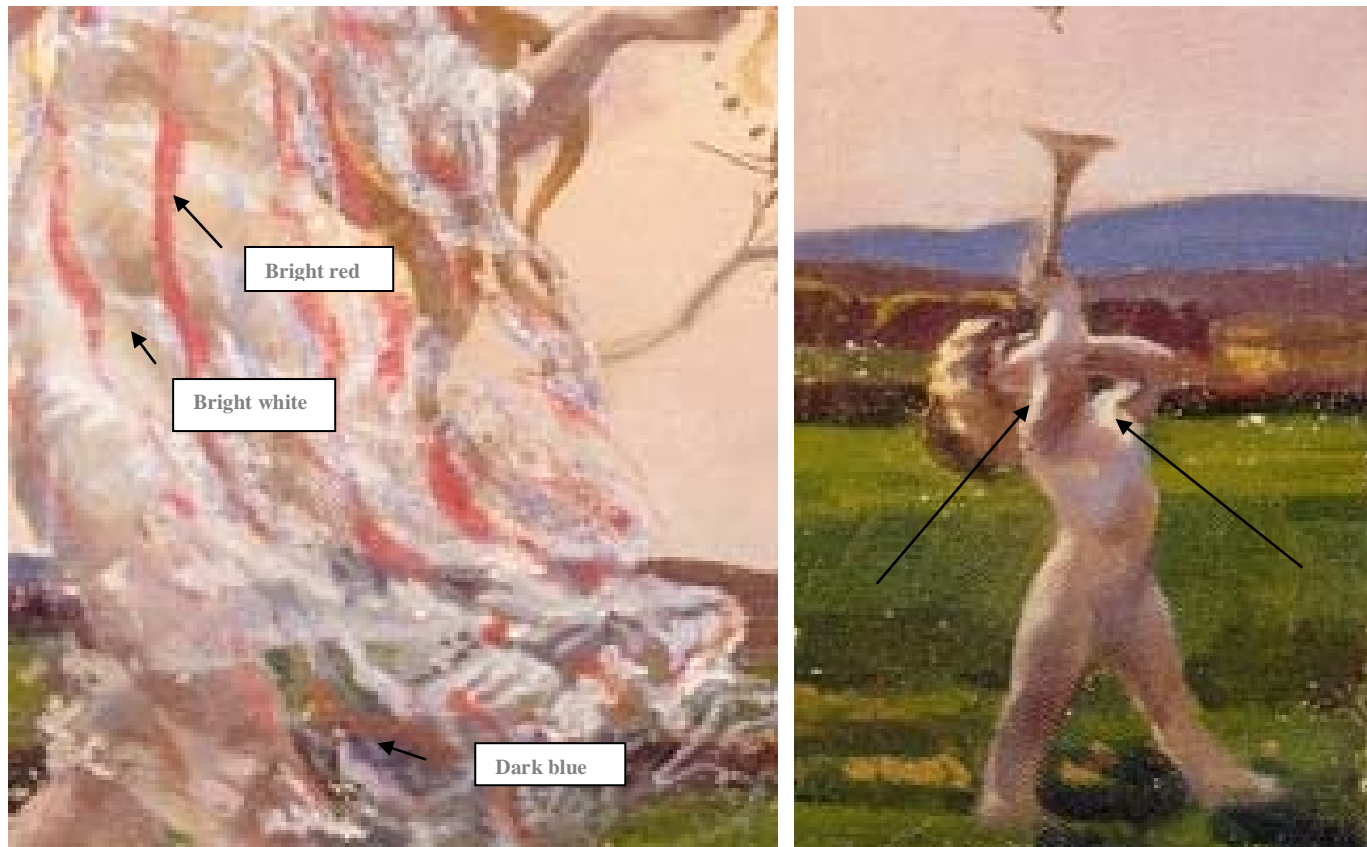
Labels and inscriptions: None

Frame: Unframed?



Fig. 1: Charles Sims, *Spingtime* (1915), whole front in reflected light. NGA 2011©

Technical examination

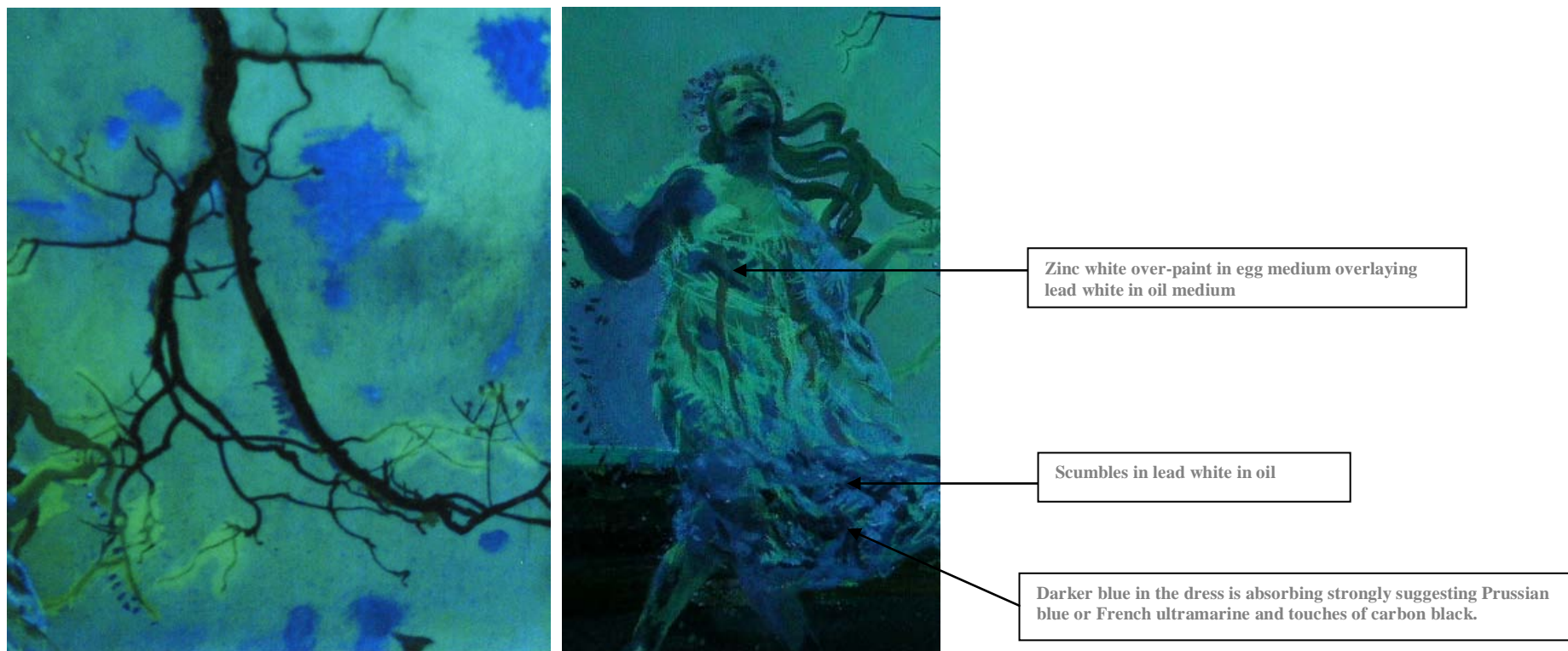


Figs. 2 & 3: Detail, pits and craters observed in dark blue, bright red, brown and white scumbled areas strongly suggest the presences of egg tempera. Cracks in the white highlights on flesh of the cherub, suggest the presence of oil.

UV Fluorescence photography



Fig. 4: Whole front, UV fluorescence photograph. The citric yellow of zinc oxide in egg tempera medium is clearly evident in the shift dress of the female figure and retouching in the sky. NGA 2011©



Figs. 5 & 6: Details, UV fluorescence photography NGA 2011©

Most of the sky and highlights in the foreground are fluorescing a vivid citrus yellow characteristic of zinc oxide

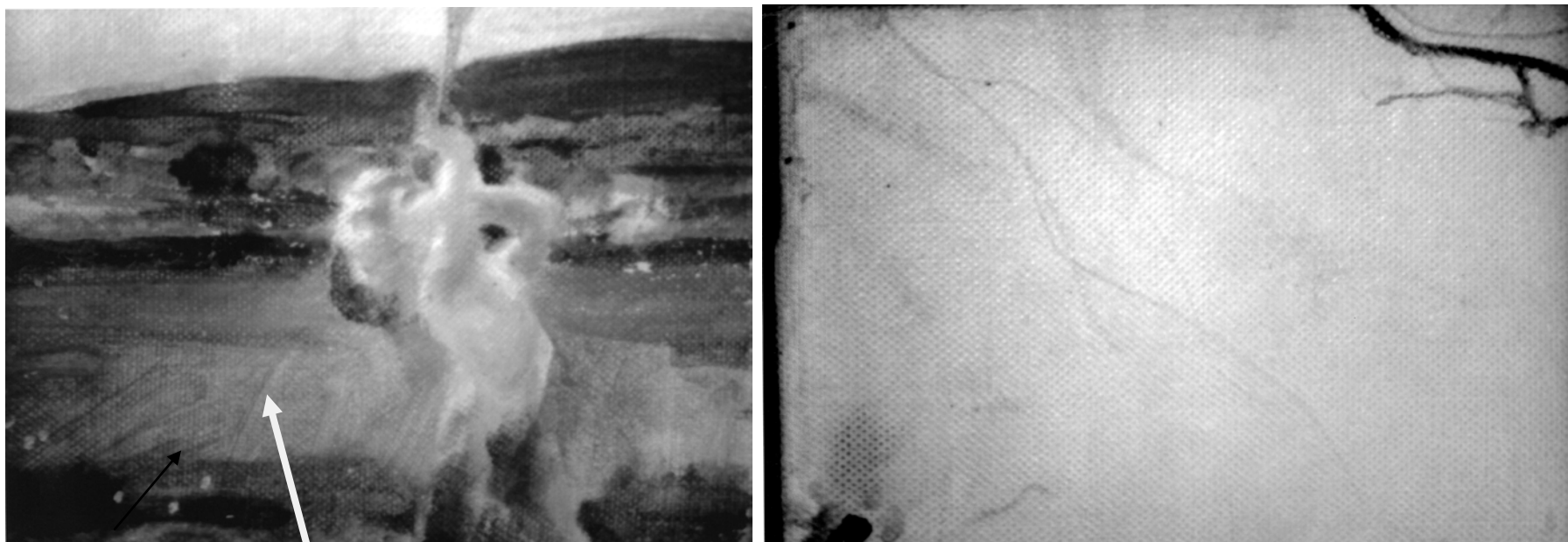
The diaphanous shift, worn by the central female figure suggests, by its appearance in UV, that it has been worked in two whites. The area fluorescing/reflecting bright blue indicates lead white in oil and the vivid citric yellow indicates zinc oxide in egg tempera.

Strong absorption (dark appearance) in areas of foliage and passes in middle and foreground suggests presence of oxide of chromium, a pigment Sims regularly used in other paintings.

Infrared reflectography



Fig. 7: Detail, Infrared photograph showing strong absorption of the pigment in the shadows of the female figure



Figs. 8 & 9: Details, Infrared photograph showing again the strong absorption of the pigment in the trees and landscape. NGA 2011©

The vivid green passages absorb strongly under IR indicating Prussian green with addition of white.

Infrared also serves to emphasise the brush strokes

Traces of graphite/charcoal under-drawing visible in the small building bottom right and foliage

Sample sites for technical examination

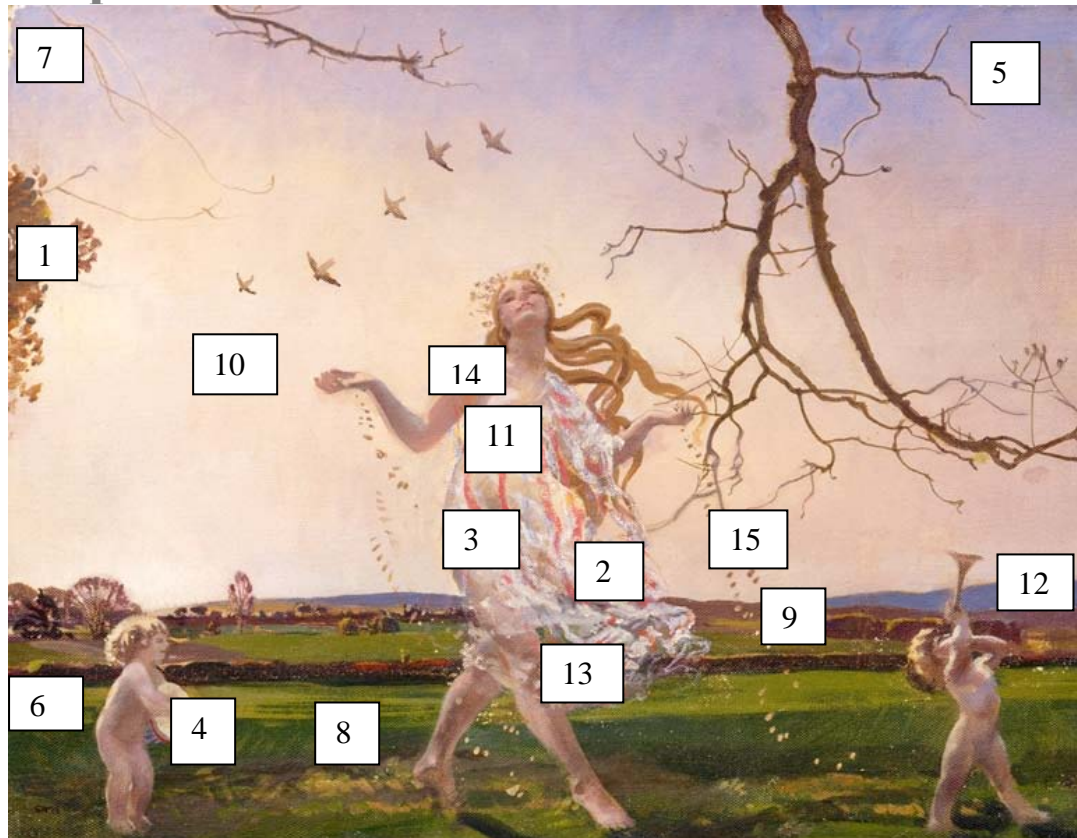


Fig. 10: Location sites: Technical examination

Key

- 1: Dark brown branches
- 2: White bottom of shift
- 3: Vivid red in dress
- 4: White on cherub left tambourine
- 5: Mid-blue sky, without retouching
- 6: Green/yellow sward, middle distance
- 7: Sky & yellow imprimatur, top left
- 8: Dark green sward, foreground
- 9: Dark brown foliage on the horizon
- 10: Pale blue sky
- 11: Bright white in shift
- 12: Mid/dark blue hill on the horizon
- 13: Darker blue in dress
- 14: Shadow on flesh
- 15: Brown petals/leaves

Summary of technical examination

Table 1:

Sample site	Description	40x mag.	UV	IR	Medium	Inference
Overall	Surface coating	Semi mat and waxy consistency soft to the touch under slight pressure Roundel /platelets of a transparent materials scattered across the surface	No distinct fluorescence eliminating natural resin varnish and possibly oil and turps which dries slowly		Sims recommend paraffin wax in his notebooks	Wax coating
Overall	Brush strokes	-	-	Emphasised under IR	-	Impressionistic brush strokes evident in places
Overall	Under-drawing	Very little under-drawing evident	Moderate absorption	Strong absorption of graphite in location of small building only	-	Traces of graphite(soft) under-drawing
1:	Dark brown branches	Vigorous brushstrokes – looks distinctly resinous	Strong absorption Suggests raw or burnt sienna and carbon black	Strong absorption Suggests raw or burnt sienna and carbon black	Resin and oil Suggests raw or burnt sienna and carbon black	Suggests raw or burnt sienna and carbon black
2:	White bottom of shift	Moderately opaque Scumbled relatively thickly, dry, granular, matt appearance, megilp consistency – fine cracks	Reflecting - bright blue	Transparent white	<i>Megilp</i> or oil/ resin based medium – granular, dry, matte appearance suggests wax has been added?	Lead white in oil/ resin or <i>megilp</i> Presence of wax?
3:	Vivid red in dress	Opaque Pit and craters visible	Dark brown purple Strong absorption suggests vermilion	Transparent White	Pits suggest egg tempera	Vermilion
4:	White on cherub left tambourine	Moderately opaque Scumbled relatively thickly, dry, granular, matt appearance, megilp consistency – fine cracks <i>Slight pentimenti</i>	Reflecting - bright blue	Transparent white	<i>Megilp</i> or oil/ resin based medium – granular, dry, matte appearance suggests wax has been added?	Lead white in oil/ resin or <i>megilp</i> Presence of wax?

		also visible in this area				
5:	Mid blue sky without retouching	Resembles oil?	Reflecting Bright blue French Ultramarine	Very pale grey		French ultramarine
6:	Green/yellow sward middle distance	Possibly mixture of yellow and green Yellow imprimitura visible below	Darker green tinge Suggests chrome yellow	Transmitting very pale Suggests chrome cadmium, aureolin and yellow ochre	?	Chrome yellow in oil Other yellows should also be considered
7:	Sky & yellow imprimitur, top left	Thin veil of retouching over oil pink blue layer Yellow imprimitur evident below	Zinc white fluorescence from retouching swamping other results	Transmitting Transparent	Egg over oil over egg	Zinc white Egg over oil over egg ?
8:	Dark green sward foreground	Dense opaque green	Strong absorption Very dark blue – green suggests opaque chromium oxide	Moderate absorption mid grey	?	Chromium oxide green (opaque)
9:	Dark brown foliage at horizon	Oil resin appearance	Very strong absorption-black Suggests raw or burnt Sienna with carbon black	Very strong absorption -black Suggests carbon black	Oil /resin	Predominantly carbon black and earth colour in oil resin medium
10:	Pale blue sky	Thin veil of scumbled paint over oil layer?	Vivid yellow fluorescence	Transmitting Transparent	Egg over oil	Zinc white Egg over oil?
11:	Bright white in shift	Lying over white as described in s2 & s4. Pits visible	Vivid yellow fluorescence suggests zinc oxide	Transparent White	Egg tempera	Zinc white in egg tempera
12:	Mid blue hill in horizon	Dark particles visible	Vivid yellow fluorescence Completely masked by over paint	Moderate to strong absorption Suggest Prussian blue		Prussian blue

13:	Darker blue in dress	Pits evident	Strong absorption Suggesting Prussian blue or other blue with addition of carbon black		Egg tempera	Prussian blue or other blue with addition of carbon black?
14:	Shadow area in flesh	Complex mixture of pigments	Strong absorption Addition of carbon black	Very strong absorption	Yellow ochre and sienna also absorb strongly under UV and IR and therefore should not be discounted	Carbon black and mixture of other pigments
15:	Brown petals/leaves	Lying above retouching , shrinkage cracks and delamination suggest they are painted in oil medium	Strong absorption Suggests raw or burnt sienna and carbon black	Strong absorption suggests raw or burnt sienna and carbon black		Raw or burnt sienna and carbon black

Sample sites - cross sections



Key

- 1: Blue sky
- 2: Brown foliage
- 3: Yellow/green sward, foreground

Fig. 11: Location of cross section sites

Cross sections

Sample 1: Sky (top left)

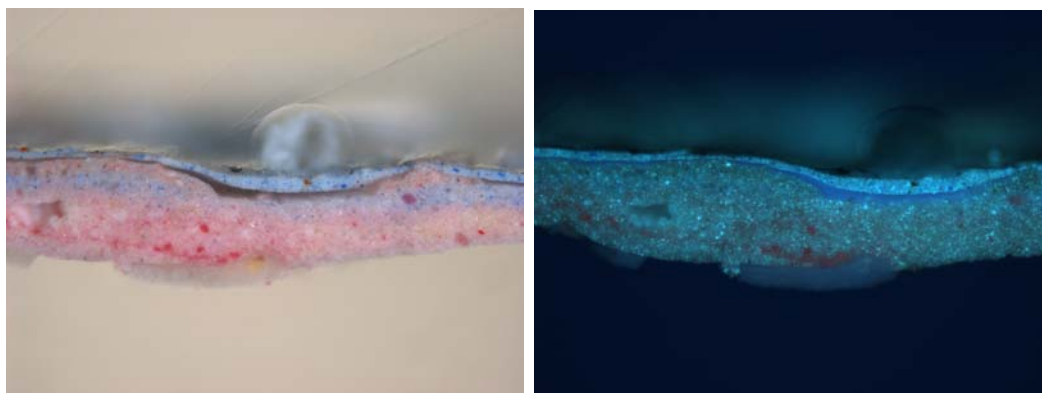


Fig.12: Left, normal light (x 250 mag.): Right, UVF (x 250 mag.).

Sample 2: Foreground mid green sward (middle left edge)

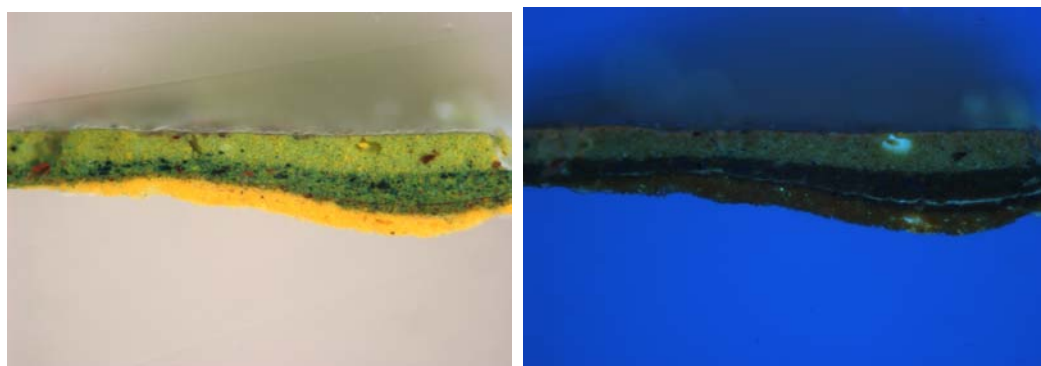


Fig. 13: Left, normal light (x 250 mag.): Right UVF (x 250 mag.).

Sample 3: Brown foliage (left hand side)

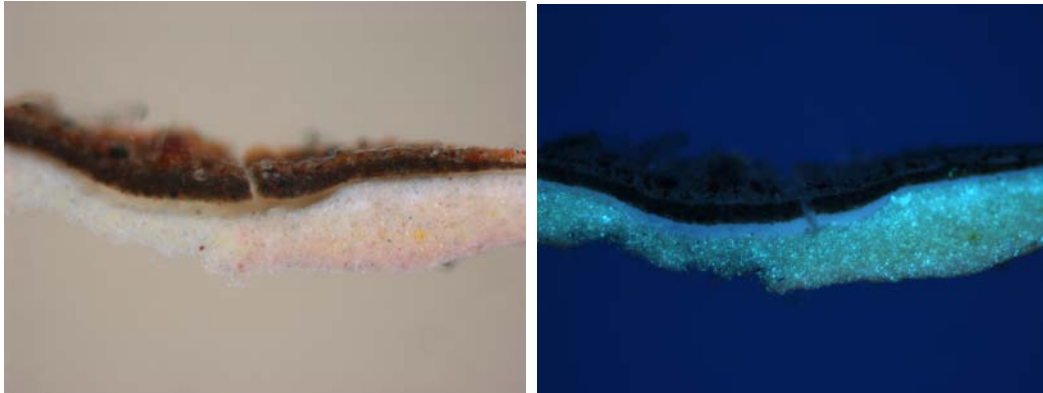


Fig.14: .Left, normal light (x 250 mag.): Right, UVF (x 250 mag.).

Pigment dispersion

Table 2: Cross section prepared by David Wise

Sample number and location	Observations	Inference
1: Sky & yellow imprimatur, top left	<p>Lower pink layer suggests oil medium by its 'wet in wet' technique</p> <p>Top blue layer possibly egg medium brightly fluorescing suggesting zinc oxide. This has been separated from the pink layer by a thin transparent brown glaze.</p> <p>The pink does not fluoresce eliminating rose madder</p> <p>The strong absorption of the red particles in the pink layer suggests the presence of vermilion?</p>	<p>Oil over which glaze and egg tempera layer is applied.</p> <p>Vermilion</p>

2: Foreground mid green sward (middle left edge)	<p>Bright yellow transparent <i>imprimitura</i> layer lies below two thicker green passages embedded with large blue particles which may suggest Prussian blue?</p> <p>UV The strong absorption of the yellow suggests chrome, aureolin or cadmium. The strong absorption of two green layers indicates chromium oxide (top layer) and viridian (middle layer).</p>	<p>Chrome, cadmium or aureolin? Chromium oxide? Viridian? Prussian blue?</p>
3: Dark brown branches	<p>Brown resinous top layer suggests oil paint. The slightly coarse white ground is suggestive of chalk primer in glue which has a distinct bright fluorescence in UV</p> <p>The strong absorption of the brown layer suggest raw or burnt sienna There is a transparent glaze between top and bottom layers similar to s1</p>	<p>Chalk glue priming layer? Oil medium</p> <p>Raw or burnt sienna</p>

Summary

Coarse tabby weave linen canvas, unevenly cut and a variety of different sized tacks spaced at random intervals suggest the artist stretched his own canvas bought on the roll. Charles West is the likely supplier. Stretched onto a crudely made commercial stretcher made of Baltic pine?

The slight coarse white ground is suggestive of chalk primer in glue which has a distinct bright fluorescence in UV?

Technical examination

Most of the sky and highlights in the foreground are fluorescing a vivid citrus yellow characteristic of zinc oxide: this is likely to be in egg medium perhaps with the addition of a resin (copal or a proprietary copal-based vehicle such as Roberson's or Cambridge Medium), all of which are referred to in Sims' notebooks and diaries. This lies over what is predominantly an oil layer which in turn appears above a bright yellow *imprimitura*. This is visible in thinly painted areas and by its eggshell appearance in reflected light suggests egg tempera. Sims records in his notebooks applying washes of egg and aureolin, but cadmium or chrome yellows should also be considered.

By its appearance in UV, the shift warn by the female figure suggests it has been worked in two whites. The area fluorescing/reflecting bright blue indicates lead white and the vivid citric yellow zinc oxide. At the start of the investigation retouching by another hand was considered but this is now thought highly unlikely as the technique correlates with other case studies and the petals falling from the hands of the central figure have clearly been added over the retouched areas. From the cross- sections the

retouching appears to have been applied only when the lower, predominantly oil layer, had completely dried. (See Fig. 12) Reworking was a common practice for Sims, as discussed in chapter one.

Technical examination indicates the presence of oil and egg medium by their characteristic cracks, *pentimenti* and pits. Resin is also a likely addition to the glazed areas from cross sections taken. Oil layers have been applied ‘wet in wet’ in certain areas. (See Fig.12).

Pigments indicated include: French ultramarine, Prussian blue, opaque chromium oxide, viridian, vermilion, non- fluorescing red lake, burnt and raw sienna, carbon black zinc oxide and lead white appeared to be the most dominant and unifying pigment present. There may also be a transparent (resin?) layer between top layer of pigment and the one below.

There is little or no under-drawing visible

There is no evidence that a varnish has been applied although a final wax ‘polish’ may have been applied

Technique

It appears that Sims had applied oil over egg and egg over oil. Egg over oil is an innovative approach for the period and possibly one Sims adapted or interpreted from studying early Venetian techniques and reading the works by Eastlake (1847), Gullick (1859), Vibert (1892).

Exhibition history

Ervin: *A loan exhibition of works from the collection of Mr S.H Ervin*, Nov 1955-Dec 1955, The National Gallery of New South Wales, Sydney, cat.71:11.

The S.H. Ervin Private Collection, Artlovers’ Gallery, Artarmon, 6-27 Sept. 1958, cat.71.

S.H Ervin Memorial Exhibition, S.H Ervin Museum and Art Gallery, Sydney, 18 May-29 July 1979, cat.103:11

Literature

Ervin: *A loan exhibition of works from the collection of Mr S.H Ervin*, Nov 1955-Dec 1955, The National Gallery of New South Wales, Sydney, cat.71:11.

S.H Ervin Memorial Exhibition, S.H Ervin Museum and Art Gallery, Sydney, 18 May-29 July 1979, cat.103:11.

Related works

There are several studies outwith and within the Sims archive which may relate to this study



Fig.15: *Spring Song* (1913) described as oil and tempera on canvas, Private Collection

Related archive studies



Figs.16 & 17: Left, *Syrid and Pattatos* (c.1914), archive photograph GB3025/1/3/57: Right, *Syrid and Pattatos* sketch (c.1914) sepia ink on paper. Sims archive GB3025/1/4/42. (See also Chapter one and Appendix 12).

Recent sales of works also called *Spring Song*

Spring Song

Watercolour

Signed 172x 223mm (6.8 x 8.8inches)

Christies London Friday 10 March 1995
Lot 107A
Fine Victorian Pictures

Spring Song

Pencil/ Watercolour/Bodycolour
Signed 170x 220mm (6.7 x 8.7inches)
Christies South Kensington
London
8 December 1995
Lot 311
Antique Books Modern Illustrations
Est. £ 300-500
Sold £450 BP

Spring Song

Oil painting ?
910 x 710mm (36 x 28 inches)
Sothebys Olympia 21 Nov 2001
Lot 1
Illustrated
S. Prov, Exhibition
Est. £3,000-4,000
Sold £9,200

Appendix 4

4:6 *The Sands at Dymchurch* 1920-22

All instrumental analysis was conducted by Dr. Joyce Townsend, Senior Conservation Scientist, Tate Britain, FTIR microscopy was carried out by Dr Julia Jónsson, Tate Britain and GC-MS was carried out on contract by Henk van Keulen at the Instituut Collectie Nederland.

Identification details

Accession number: N05348

Title: *The Sands at Dymchurch*

Date: 1920-22

Technique: Egg tempera and oil on canvas

Medium: Predominately egg tempera although oil medium is likely to be present [Described in early exhibition reviews as egg tempera and oil]

Size: 432 x 889 mm

Provenance: Purchased by the Judge Konstam from the artist in 1922 (Knapping Fund); Exhibited R.A in 1922 (482); R.A Late Members, Winter 1933

Signed/dated: Bottom right 'SIMS' [his usual signature]

Interpretation of the image: Deserted beach scene at Dymchurch with one figure in red swimming costume [legs and torso only visible] running out of the picture plane and pink towel and bathing robe left in the foreground gives a 'surreal' aspect to the picture. Sims and his family took holidays at Dymchurch 2-28 August 1916, 1-29 August 1918 and 30 July to 16 August 1920 which is likely when this painting was completed.

Summary of painting style:

- Smooth applications of semi-transparent colour above more opaque layers of paint
- Precise detailing built up with a soft sable brush
- Almost devoid of impasto except in the bathing towel in the mid distance
- Linear hatch marks particularly in the foreground are reminiscent of Florentine egg tempera techniques albeit more gestural in application

Sims own account of the painting: None recorded.

Description of painting

Support: Fine canvas with white priming on the reverse, matching that of N04396. Additional tack-holes are present on the tacking margins. Cut raggedly, with canvas extending into the reverse plane. Could have been bought by the artist on a roll and cut to fit a commercial stretcher with priming side down. The front white priming was applied whilst the canvas was vertical as it has run over the tacking margins.

Priming:

- Verso: Reversed commercial white priming composed of lead white/chalk and oil
- Recto: Artists' own white priming composed of natural chalk in a proteinaceous medium to which there are at least two applications. The primer is also full of small bubbles and visible brushmarks and the layers vary in thickness from thin to quite thick.

Range of colours: A limited palette comprising of two yellows, two blues, two whites, red and pink.

Varnish/coating: The painting is not varnished conventionally although a semi-transparent coating is visible over areas of scrapped out paint. The paintings slightly waxy and unified surface may suggest beeswax polishing when the painting had dried. Copal resin (with or without the addition of wax) or thin layer of egg and wax varnish should also not be discounted. It is clear from the numerous shards across the surface (soft and pliable to the touch) that wax is present in significant quantities.

Framing: Likely to be the original frame, gilded, inspired by 19th century design. It has a *scotia*¹ but more complex beading than would have been used in the 19th century. In Sims' terms, it is 'a good frame' and is in good condition. Tate has photographs on file.²

Stamps: On the verso stamped in white 'Tate Gallery 5348'

¹ A hollow concave moulding often water gilded.

² Information provided by the late John Anderson, Frame Conservator, Tate Britain: 2005.



Fig. 1: Charles Sims *The Sands at Dymchurch*, whole front in reflected light, © Tate 2011



Fig. 2: Verso showing the reverse commercial primed canvas and position of stamps. The unevenly cut canvas is evident both top and bottom

Technical examination

Binocular microscope

Painting is almost devoid of age cracks. Ships masts in the middle ground have the paint scrapped from the surface by a blunt instrument. A semi transparent coating is visible on the top of the scored surface.



Fig. 3 & 4: Detail, the rapid gestural marks are in contrast to the smooth background passages of paint applied with a sable brush. The pink and white discarded robes are medium rich almost megilp-like in texture



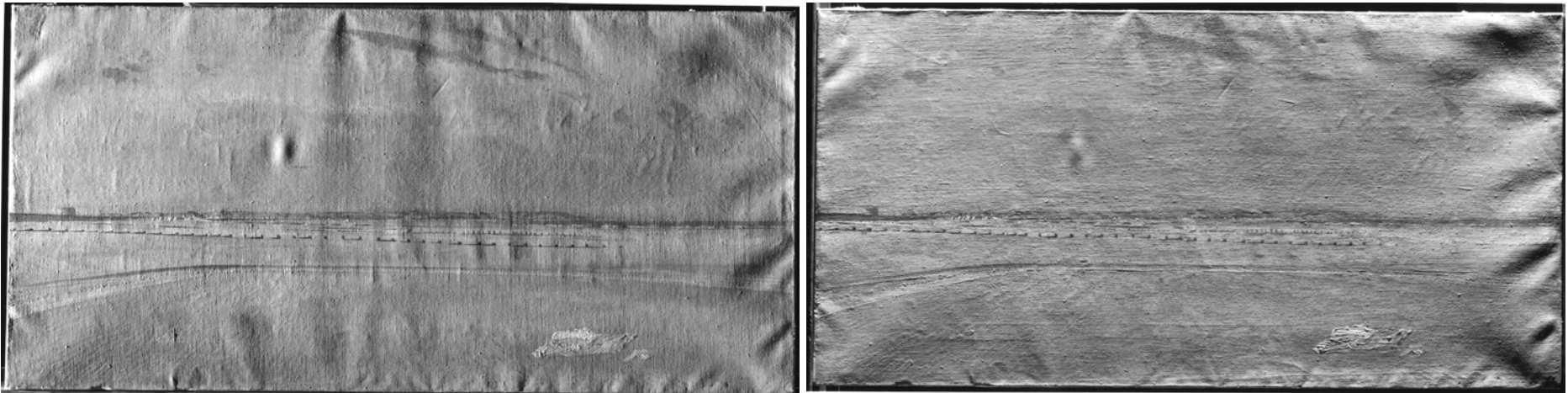
Figs. 5 & 6: Detail top, mid-blue paint is dragged with a soft brush over dark ochre lower layer. This colour combination is reversed (left) where ochre lies over mid-blue sky. Dabs of alternating light and dark bands of colour are reminiscent of Sims oil painting techniques particularly his impressionist studies dating from 1905.



Fig. 7: Detail, bands of thinly applied, semi transparent glazes in dark grey, blue, violet and pink over a dark ochre ground. The vertical marker poles are scratched out with a blunt instrument a technique reminiscent of Sims watercolour paintings.

Raking light

The fine grain of the canvas is emphasised in Figs.8 & 9 along with isolated areas of impasto in the discarded beach robes in the foreground. All other passages of paint have been applied relatively thinly a technique reminiscent of many of his other canvasses.



Figs. 8 & 9: Raking light photography: Left with light angled to the left: Right, light angled to the right. © Tate 2011

Ultraviolet fluorescence photography

Most of the sand in the middle distance and foreground has a strong yellow/green fluorescence which appears to be related to the upper of two layers of a similar sandy colour. In contrast, the sand in the middle ground, above the water, lacks this top layer of paint, and appears dull brown in UV, though its real surface colour is similar to the rest. The sky has a bluish white fluorescence and includes a number of large areas of retouching or reworkings by the artist- possibly at a later date. The semi transparent coating visible on the top of the scored surface in the ships masts has a moderately bright white fluorescence suggesting an organic resin is present.



Fig. 10: Ultraviolet fluorescence photography. The bright pink fluorescence in the discarded robes is indicative of rose madder, while the bright green areas are related to a thin opaque top layer of pigment. Its strong fluorescence could be due to a combination of zinc oxide and a fluorescing yellow pigment, most likely cadmium yellow. © Tate 2011

Infrared reflectography



Fig. 11: Infrared reflectography. No under-drawing is visible and all pigment, with the exception of those used in the breakwater and the discoloured abstract cloud forms in the sky, are either slightly absorbing or transparent appearing white. © Tate 2011

Infra-red false colour photography



Fig. 12: Infra-red false colour. The intense pink of the sky suggests French ultramarine, which was later confirmed by GCMS. The bright yellow of discarded beach robe is characteristic of an organic red lake probably rose madder © Tate 2011

X-radiography



Fig. 13: Detail, a test film of the lower left corner showed very direct painting. The ground was not visible, which suggests it contains chalk. Brushstrokes corresponding to one of the yellow shades used for the sand were visible, and probably easier to see than in ultraviolet light. White of the highlights absorbing strongly suggests the use of lead white© Tate 2011.

Summary of technical examination

Table 1

Location and sample site	Colour	100x mag.	Raking Light	X-radiography	UVF photo	IR photo	Colour produced with FCIR	Comment	Inference
Clouds (Abstract shapes)	Grey green	Discoloured	-	N/A	Strong absorption	Strong absorption	Brown	Re-workings /retouching by Sims discordant with surrounding area– evidence of darkening of the media/pigment?	Chemical change to re-workings in sky due to media/pigments reaction to light ? Possibly chrome yellow
Sky	Blue	Complex mixture of blues, reds and greens, Predominately blue	Shiny in patches possible coating present	N/A	Pale blue/ white fluorescence	Transparent	Intense pink colour Suggesting French ultramarine	Confirmed by analysis	French ultramarine
Sand	Yellow	Complex mixture of pigments, yellow, blue, red and white visible	-	Pale	Bright yellow /green fluorescence suggesting zinc oxide Yellow lake fl. pale lemon	Slight absorption	White	Layer/s of an organic resin such as mastic or dammar	Cadmium yellow Mixed with zinc oxide
Sand middle ground	Yellow	Area covered with a coating which has d a series of fine needle like crystals on the surface Complex mixture of pigments, yellow, blue red and white visible	-	Pale	Strong absorption dull green grey colour indicating Chrome yellow?	Slight absorption	White	The coating in this area is blanching.	Chrome yellow Resin based medium ?
Breakwaters	Black	-	-	N/A	Reflecting mid-blue colour	Strong absorption	Dark pink colour		French ultramarine /or cobalt blue

Water	Blue	-	-	N/A	N/A	Transparent	Bright yellow colour		
Highlights	White	-	-	Strong absorption	Pale yellow	Transparent	White	Sims writes 'Use zinc white where tempera is unvarnished or oiled'	Lead white
Brick red – bathing costume	Brick red	-	-	N/A	Red black ,strong absorption	White	Bright yellow	Sims records using cadmium, scarlet vermilion for tempera	Vermilion or cadmium
Beach towel	Bright pink	Small pits characteristic of tempera	-	N/A	Fl pink suggesting rose madder	White	Lemon yellow	Sims refers to using a ruby madder in favour of Rose madder	Rose madder
Ships masts	White	-	-	N/A	White fl. suggestive of lead white in oil	White	White		Lead white in oil?
Surface character		Waxy unified surface may indicate the presence of a thin layer of wax or protein/resin wax medium, Thin shards of wax litter the surface. Brush marks visible. Transparent glazes looks like oil paint Pink towel and beach robe has small pits characteristic of tempera.		N/A	N/A	N/A	N/A		Complex layers of egg tempera and oil possibly resin medium Surface likely unified with a thin coating or scumbling of wax or wax/ resin/egg medium?
Ground layer		Composed of 2 layers varying in thickness from thin to quite thick		Transparent	N/A	N/A	N/A		Two ground layers

Sample sites



Fig .14: Sample sites

Key

- S1: White commercial priming-verso
- S2: Artists' white priming –lower tacking margin
- S3: Yellow ochre shade of the sand
- S4: Blue sky, right edge
- S5: Blue sky, upper edge
- S6: Light blue water, right edge
- S7: Greyish purple horizon, right edge
- S8: Lilac water, left edge
- S9: Yellow fluorescence sand, left side
- S10: UV absorbing area of darker yellow sand
- S11: Bright blue, left edge
- S12: Dark mixed paint of the horizon, left edge

Cross sections

Sample 1: Commercial priming layer, left edge

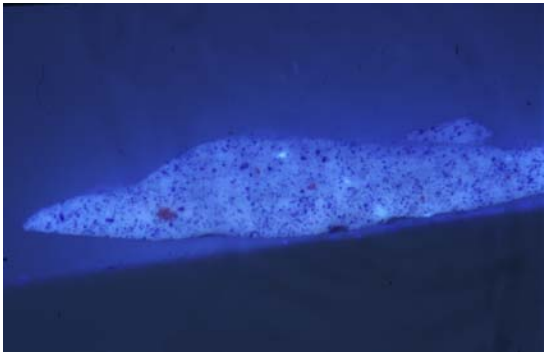


Fig.14: UVF (x 250 mag).

Sample 3: Yellow ochre sand

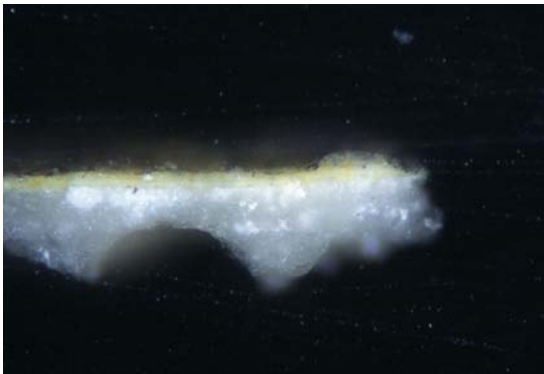
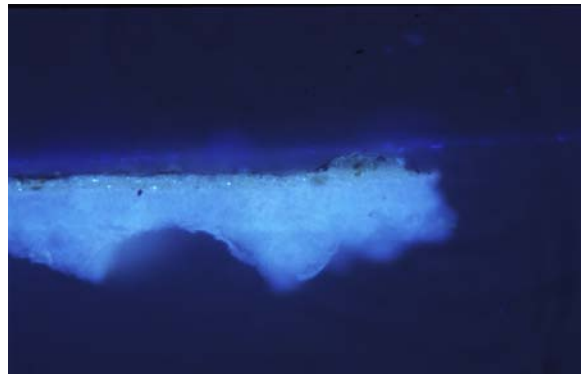


Fig .15: Normal light (x 250 mag.)



UVF (x 250 mag.)

Sample 4: Blue sky, right

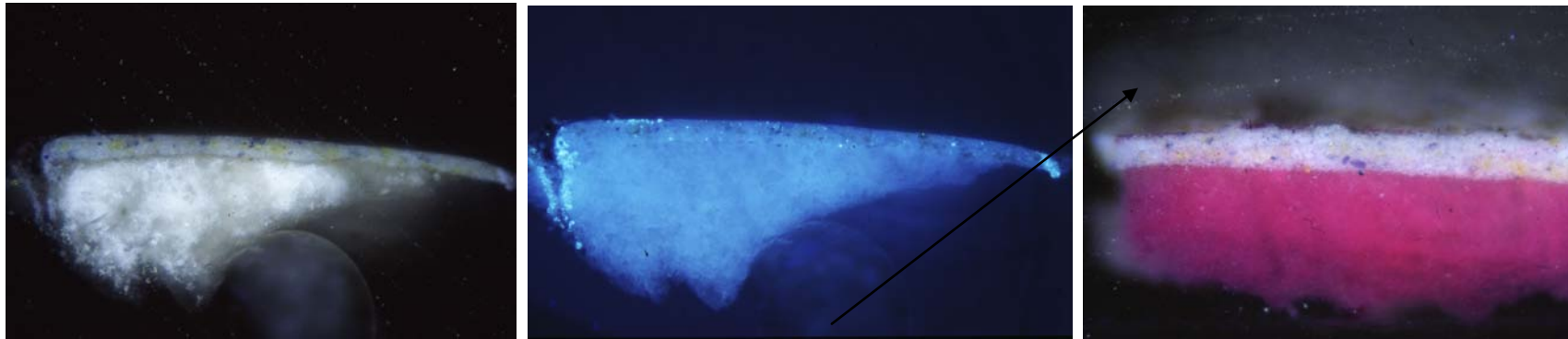


Fig .16: Normal light (x 350 mag.) a thin *imprimitura* layer is visible over the white ground: UVF (x 350 mag.): UVF and acid fuchsin stained (x 350 mag.) the ground tested positive for protein. In addition there is also a very thin line of staining for protein on the surface which is thick enough to indicate a deliberate coating of proteinaceous material possibly egg. It is also clear that the paint has been worked 'wet in wet.'

Sample 5: Blue sky, upper edge

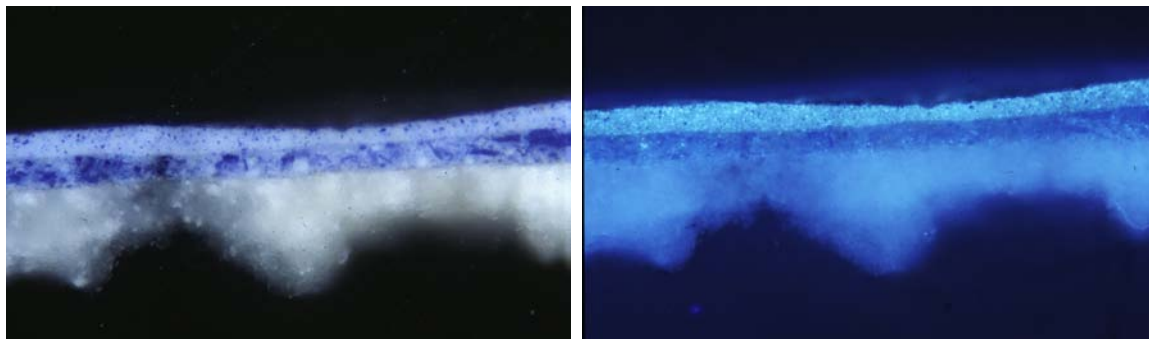


Fig. 17: Normal light (X250 mag.)) Darker blue layer with lighter blue layer on top: UVF (x 250 mag.)

Sample 6: Pale green water, top edge

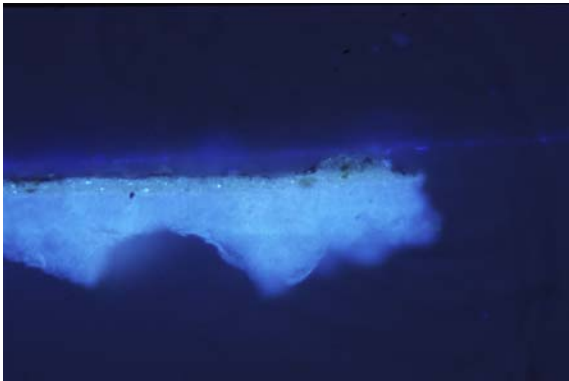


Fig. 18: Normal light (X 250 mag.)

Sample 8: Left edge, blue

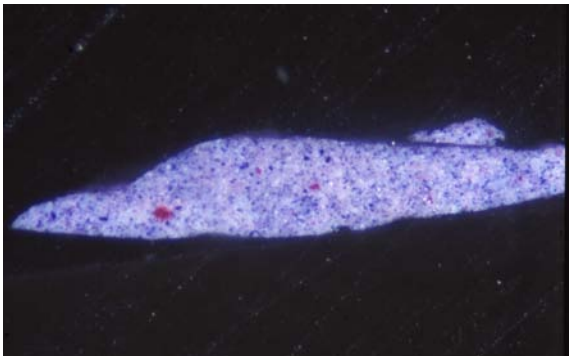


Fig .19: Normal light (x 250 mag).

Cross section 8 consists of a single thick mixed lilac layer, of lead white, well-dispersed synthetic ultramarine, both a very-fine-grained pink/red, non-fluorescent pigment and some cobalt violet, mixed well in some areas and forming aggregates in others. This suggests the artist mixed these two pigments without grinding, into premixed tube paint; there is no zinc white, and no significant fluorescence from the medium the pink/red pigment does not have the appearance of madder or a traditional red lake

Sample 9: Yellow sand, edge

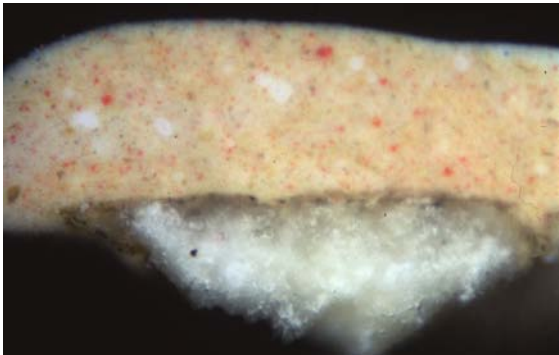
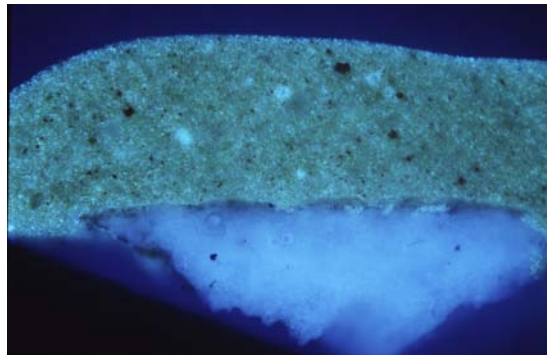


Fig.20: Normal light (x 250 mag.)

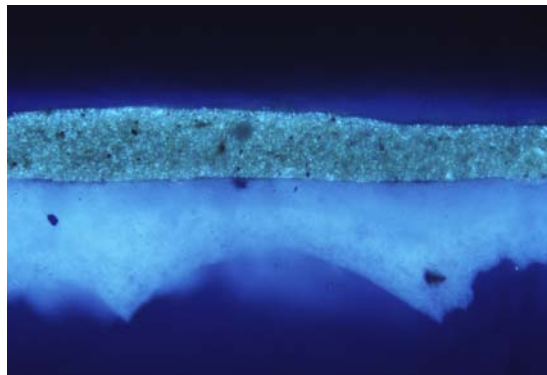


UVF (x 250 mag.)

Sample 10: Darker yellow sand, left hand edge



Fig .21: Normal light (x 250 mag.)



UVF (x 250 mag.)

Sample 11: Bright blue, left edge

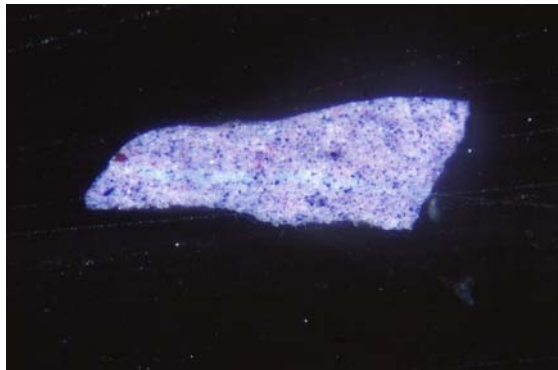
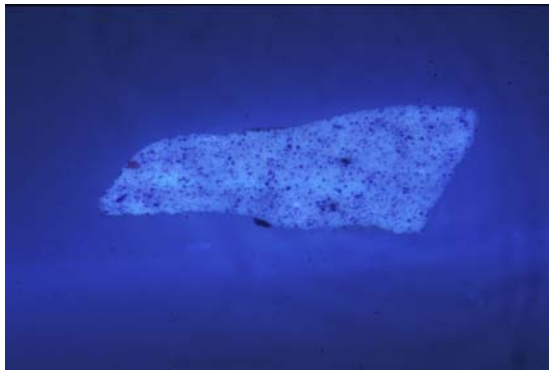


Fig .22: Normal light (x 250 mag.) Pigments clearly worked in wet



UVF (x 250 mag..)

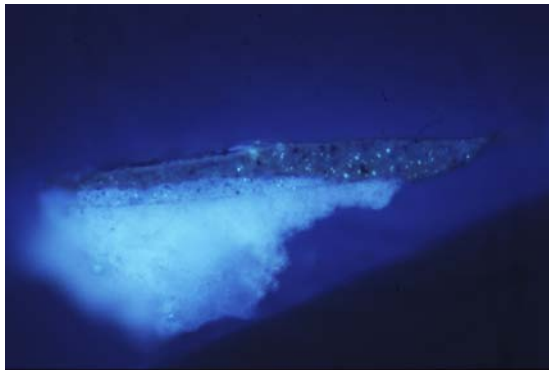


Transmitted light (x 350 mag.)

Sample 12: Dark horizon, left hand edge



Fig .23: Normal light (x 250 mag.)



UVF (x 250 mag.)

Summary of instrumental analysis

Table 2:

Sample site	Technique	Peaks/ bands	Medium present	Pigment/fillers	Comments	Inference
<u>s1 Commercial white priming layer</u>	EDX			Pb, Ca, Zn (Si, Ca),	Zinc probably from paint above	Lead white and chalk priming layer
“	UV Fluorescence microscopy			Zinc white, mostly lead		Lead white
“	FTIR		Traces of oil	Chalk	Oil and chalk would be an unusual combination for a priming layer being very transparent. This could have been a glue /chalk priming which has absorbed oil from the paint when it was applied	Oil and chalk
“	FTIR		Protein	Chalk		Protein and chalk
<u>s2 Artists white priming layer, lower tacking margin</u>	EDX		Calcium			Chalk
“	UV Fluorescence microscopy			No fluorescence from pigment		Blue white fluorescence suggesting protein medium
“	FTIR		Protein	Chalk		Protein and chalk
“	Thermomicroscopy (TM)				Sample heated to 150C no change to canvas or priming noted	Suggesting? oil or glue medium but not wax?
“	GC-MS	The presence and the peak area of the stable amino acids, alanine, glycine, valine, leucine, isoleucine, proline and hydroxy proline in the sample are				A mixture of 20% glue and 80% egg

		compared with the amino acids present in standard and standard mixtures of proteins. ³				
<u>s3 Sand right edge -Yellow ochre shade</u>	EDX		Ca (S) almost pure chalk	May have an organic yellow added to the chalk base		Yellow lake with chalk base?
“	UV Fluorescence microscopy			Small amounts of zinc white		Zinc
“	SEM			Coccoliths present indicating chalk		Indication of chalk
“	FTIR		Protein (egg)? oil	Chalk		Egg, oil, chalk
“	Thermomicroscopy (TM)				Sample heated to 130C no change to canvas or priming noted	
s3 very thin yellow	FTIR			Traces of Zinc oxide, chalk, synthetic ultramarine, vermilion unidentified yellow and possibly other pigments		Traces of zinc oxide, chalk, synthetic ultramarine, vermilion unidentified yellow and possibly other pigments
s3 thin yellow	FTIR			Zinc oxide, another white possibly chalk unidentified yellow		Zinc oxide, another white possibly chalk and an unidentified yellow
s3 thin white priming with low relief	UV Fluorescence microscopy				Two applications visible	Blue white fluorescence suggests protein
“	Spot test Acid Fuschin					Positive for protein
“	GCMS		Medium animal glue possibly with a mixture of egg			Thin white priming animal possibly with egg
<u>s4 Blue sky, right edge</u>	Thermomicroscopy (TM)			Mars brown or yellow, zinc oxide, bone black, viridian (trace),		Complex mixture of Mars brown and yellow, zinc oxide, bone black, ultramarine ash, ultramarine, red

³ Small amount of amino acids in the analysis with a distribution like animal glue except that hydroxyproline is not present and valine, leucine and isoleucine are too big, which makes an animal glue less certain. Starch contains a little bit of protein with no hydroxyproline, but the leucine peak is too small to indicate the presence of starch. The peak areas of the fatty acids C16 and C18 are too big for the fatty acids present in animal glue. The ratio is about 2.8. The best amino acid correlation is with a mixture of 20% glue and 80% egg. (0.977)

				ultramarine ash, ultramarine, red lake, sienna.		lake, sienna and traces of viridian
“	UV Fluorescence microscopy			Zinc oxide	No significant fluorescence from the priming but fluorescence from the yellow pigment	Zinc and unknown yellow pigment
“	EDX			Zinc, Si, S, Pb, Ca, Al, (Fe)		Zinc, chalk, gypsum, kaolin, lead drier or lead white oxide
“				Fluorescence characteristic indicate pure zinc oxide		Pure zinc white
“			No change when heated to 130C			-
s4 blue sky , right edge	LM		No significant fl from the priming	Lead white , Mars brown or yellow with zinc oxide, bone black, trace of viridian, ultramarine ash, ultramarine, red lake, sienna		Lead white, Mars brown or yellow with zinc oxide, bone black, trace of viridian, ultramarine ash, ultramarine, red lake, sienna
“	EDX	Zn Si, S and Pb Ca Al (Fe) i.e. Zinc, chalk or more likely gypsum, kaolin, lead drier or lead white?				Zinc, chalk or more likely gypsum, Kaolin, lead drier or lead white? As adulterants?
“	UV Fluorescence microscopy of stub			Almost pure zinc oxide		Zinc oxide
“	Thermomicroscopy (TM)		No change when heated to 130C			–
“thin pale blue paint	LM			Zinc white, lead white, cobalt blue and traces of fine –grained ultramarine, cadmium red? Cadmium orange?, fine –grained black	Applied wet in wet	Zinc white, lead white, cobalt blue ultramarine, cadmium red? cadmium orange? black
“thin yellow paint	LM			Lead white, traces zinc white, pale chrome yellow?	Applied wet in wet	Lead white, traces zinc white, pale chrome yellow?
“thin blue paint	LM			Lead white and traces zinc white with fine ultramarine ash and		Lead white and traces zinc white with fine ultramarine ash and cobalt blue,

				cobalt blue,		
“thin transparent layer	LM		No significant fl.			-
“white priming	LM sample stained with acid fuscin		Strongly stained for protein No significant fl			Protein medium in primer layer
<u>s5 Blue sky, upper edge</u>	LM & UVf		No significant fl. from the priming	Lead white priming, cobalt blue mixed with zinc oxide, bone black		Lead white priming, cobalt blue mixed with zinc oxide, bone black
“	EDX	<u>Zn</u> S Ca Al and more Si (K)		Zinc oxide and sulphide? chalk, kaolin, mica?		Zinc oxide and sulphide? chalk, kaolin, mica?
“	UVf of the stub			Topmost layer is pure zinc oxide, the blue layer includes ultramarine, not cobalt blue, but no zinc white, while the priming has some zinc oxide mixed in with another white pigment		Zinc oxide, ultramarine Priming layer zinc oxide and another white [chalk?]
“very thin red paint	LM			Red lake? may have been wiped off after application		Red lake?
“mid blue paint	LM			Zinc white, probably lead white and synthetic ultramarine		Zinc white, lead white? Synthetic ultramarine
“pale yellow cloud?	LM			Pale chrome? yellow as seen in s4, with lead white	Applied wet in wet	Pale chrome? Yellow and lead white
“bright blue paint	LM			Natural ultramarine and lead white traces of zinc white may have been spread over during polishing of the section		Natural ultramarine and lead white Traces of zinc white
<u>s6 Light blue water, right edge</u>	LM			Lead white, viridian, natural ultramarine, sienna, over Mars yellow layer		Lead white, viridian, natural ultramarine, sienna, over Mars yellow layer

"	EDX	<u>Zn</u> S Ca Na Al and more Si, (Cl, K)		Zinc sulphide, chalk, ultramarine confirmed		Zinc sulphide, chalk, ultramarine
"	UVf of stub			Ultramarine but no zinc oxide in the white pigment		Ultramarine
<u>s7 Greyish purple horizon, right edge</u>	LM			Lead white, sienna, dark reddish brown Mars colour, some brighter red Mars colour (Indian red shade), ultramarine ash; generally very fine-grained paint		
"	UVf		Strong blue/white fl suggests protein	Zinc oxide present		Protein present Zinc oxide
"	EDX	<u>Zn</u> S Ca Al and more Si, P, Cl, K (As)		Zinc sulphide, chalk, kaolin, bone black, mica?		Zinc sulphide, chalk, kaolin, bone black, mica?
"	UVf of stub			Some zinc oxide		Some zinc oxide
<u>s8 Lilac water, left edge</u>	LM			White priming, red lake, rose madder shade of pigment but non-fl, synthetic ultramarine		White priming, red lake, rose madder shade of pigment but non-fl, synthetic ultramarine
"	UVf		Consistent with oil for the paint			Oil medium
"	EDX	Pb, Al and less Si, Mg, Na, P, Ca, Co		Lead white, kaolin or talc or both, ultramarine confirmed, traces bone black, cobalt blue or violet		Lead white, kaolin or talc or both, ultramarine confirmed, traces bone black, cobalt blue or violet
"	UVf of stub		No significant fl.			-
"	SEM				Coccoliths are visible in the priming	Chalk
<u>s9 Yellow-fluorescent sand, left edge</u>	EDX of both yellows together	Top layer Zn S Cd, Fe, Si and less Al Underlying yellow <u>Ca</u> Zn, Pb, and S,		Zinc oxide, small amounts of cadmium yellow, possibly iron oxide (yellow? red? brown?), clay-based		Zinc oxide, cadmium yellow, possibly iron oxide (yellow? red? brown?), Underlying yellow, chalk, possibly some gypsum, zinc oxide or sulphide,

		Si and less Al, Fe		extenders Underlying yellow, chalk, possibly some gypsum, zinc oxide or sulphide, yellow organic pigment?		yellow organic pigment?
“	UVf of topmost layer on stub			Pure zinc oxide		Pure zinc oxide
“	TM			No change in the orange paint when heated to 130°C		
“thin pale blue	LM			Zinc white, cobalt blue and Mars? red	Applied wet in wet	Zinc white, cobalt blue and Mars red?
“very thick yellow/orange mixed paint	LM			Zinc white, aggregates of Mars? red, Mars yellow/brown		Zinc white, aggregates of Mars red, Mars yellow/brown
<u>s10 UV-absorbing area of darker yellow sand at left edge</u>	UVf			Sand-coloured paint is rich in zinc oxide, which is therefore responsible for the fluorescence, not the medium		Sand-coloured paint is rich in zinc oxide, therefore responsible for the fluorescence, not the medium
“very thick yellow/orange mixed paint	LM			Zinc white, aggregates of Mars? red, Mars yellow/brown	This is difficult to understand why this sample would appear UV-absorbing on the surface, while the similar layers in s9 would appear fluorescent! Different forms of zinc oxide (direct or indirect method) are believed to have some influence on the fluorescence characteristics. ⁴	Zinc white, aggregates of Mars? red, Mars yellow/brown
<u>s11B bright blue of water, left edge</u>	LM			White priming, brown sand, layer of viridian, layer of synthetic ultramarine, non-fl rose		Layer of viridian, layer of synthetic ultramarine, non-fl rose madder, bright red lake

⁴ See Colbourne (2006)

				madder shade of pigment and bright red lake		
“	UVf		No significant fl. from medium,	No zinc oxide		-
“lilac mixture of s8,	LM			White priming, red lake, rose madder shade of pigment but non-fl, synthetic ultramarine	Applied wet in wet	White priming, red lake, rose madder shade of pigment but non-fl, synthetic ultramarine
“ light blue,	LM			Lead white and synthetic ultramarine	Applied wet in wet	Lead white and synthetic ultramarine
s12 dark mixed paint of the horizon, left edge	LM			Mars yellow or brown mixed with viridian associated with zinc oxide		Mars yellow or brown mixed with viridian associated with zinc oxide
“very thin lilac/brown brushstroke	LM			Lead white and cobalt violet		Lead white and cobalt violet
“mixed brown paint	LM sample stained with acid fuchsin		Positive for protein with acid fuchsin	Lead white and some zinc white with Mars? orange, Mars? red, chrome? yellow, cerulean? blue		Protein present in paint Lead white and some zinc white with Mars? orange, Mars? red, chrome? yellow, cerulean? blue
“very thin grey paint	LM			Lamp? black and lead white		Lamp? black and lead white
“light blue paint	LM sample stained with acid fuchsin		Positive for protein with acid fuchsin	Lead white and some zinc white with cobalt blue, and traces of chrome? yellow, lamp? black		Lead white and some zinc white with cobalt blue, and traces of chrome? yellow, lamp? black
“white priming	LM sample stained with acid fuchsin		Positive for protein with acid fuchsin			Protein in priming layer

Summary of results

- A complex layering system of egg tempera under oil and egg tempera over oil?. The paint medium appears to contain oil in most areas this may have been mixed in with the egg tempera to form an emulsion or the pigment is applied in oil medium (likely to be poppy oil Sims preferred choice) In a few areas, the paint may also include copal
- Surface examination revealed an excess of small bubbles across the entire surface suggesting a porous aqueous based medium such as egg tempera (the bubbles however differ from those found in the *I am the Abyss ...* and *The Wood Beyond the World*)
- Even paint film with only the occasional *impasto* and emphatic brush strokes.
- Possibly the canvas was cut and stretched by the artist
- The white priming now stretched 'underneath' is lead white/chalk/oil
- The artist's white priming is natural chalk in a proteinaceous medium, and there are at least two applications of it
- In some areas, the artist toned tube paint by adding dry pigment to it
- The curious surface fluorescence is related to the presence of zinc white, zinc sulphide and perhaps cadmium yellow in surface layers: cadmium yellow can have a variable fluorescence that may reflect in its method of manufacture
- The pigments include vermilion, red lake, cadmium red, Mars red, dull red mars colour, cobalt violet, cadmium orange, natural ultramarine, synthetic ultramarine, ultramarine ash, cobalt blue, cerulean blue? Mars yellow, an unidentified yellow that may be chrome yellow or yellow lake, viridian, zinc white, zinc sulphide?, chalk, kaolin, sienna, bone black, lamp black?
- There is no evidence for a conventional varnish, there may however be a localised proteinaceous varnish applied particularly in the sky. This could be egg or some other concoction? Numerous shards of wax (soft to the touch), proliferate the surface suggesting that the painting once dry was perhaps 'polished' with wax in an attempt to unify matt and gloss areas of paint. (I.e. egg and oil). See Chapter 4.

Exhibition record

- Exhibited at Academy 1922. Listed as egg tempera
- Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1922
-

Related Studies

- Sketch for the *Sands at Dymchurch*, 240 x 320mm (9 x 13inches) appeared in a Christies Sale in London 6 March 1991. Dreweath Neate- Newbury (Lot 117): Described as an oil painting. Reserve £450. It is unclear whether it was sold.

GC-MS	date: 17/6/2004	projectnr: 2004-095	docfile: 2004/051	objectnr:	samplenr:	rapportage: Henk van Keulen
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Object-sample:

Tate Gallery. Sims N05348s2. Analysis protein.

Analysis information:

Amino acids. ECF derivatives. ZB50 140°C-280°C internal standard norleucine

Discussion and result:

The presence and the peak area of the stable amino acids, alanine, glycine, valine, leucine, isoleucine, proline and hydroxy proline in the sample are compared with the amino acids present in standard and standard mixtures of proteins.

Small amount of amino acids in the analysis with a distribution like animal glue except that hydroxyproline is not present (absorption on the GC column?) and valine, leucine and isoleucine are too big, which makes an animal glue less certain. Starch contains a little bit of protein with no hydroxyproline, but the leucine peak is too small to indicate the presence of starch. The peak area's of the fatty acids C16 and C18 are too big for the fatty acids present in animal glue. The ratio is about 2.8. The best amino acid correlation is with a mixture of 20% glue and 80% egg. (0.977)

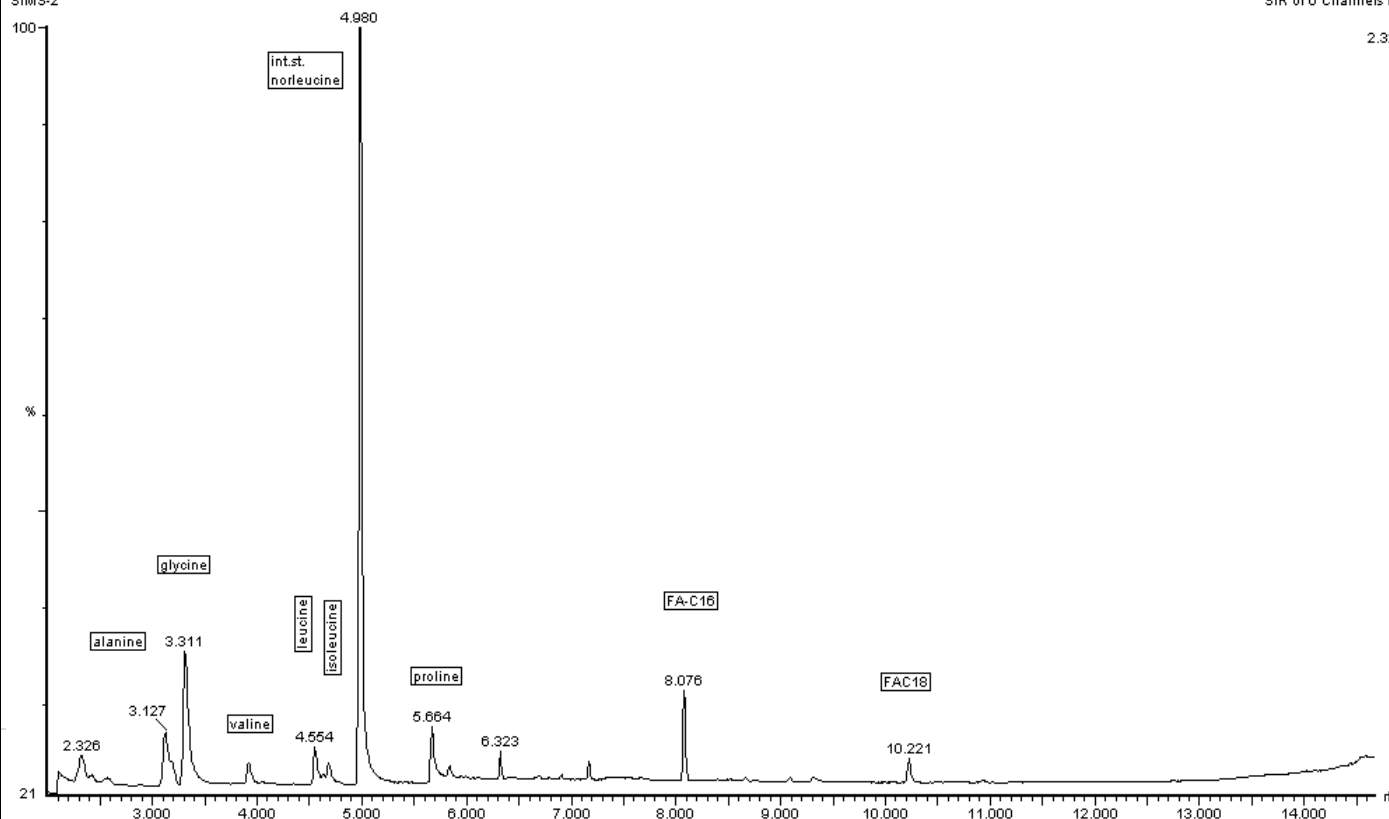
Animal glue, mixture with egg is possible

Sample ID: SIMS-5348-s2
Conditions: zb50 140°-280° int st norleucine
SIMS-2

MSmethod: ecfsir2 GCmethod: ecf

acquired by: HvK on: 17-May-2004 at: 14:41:23

SIR of 6 Channels EI+
TIC
2.32e6
RT



Appendix 4

4:7 Study for *I am the Abyss and I am Light* 1928

All analysis was conducted by Dr. Joyce Townsend, Senior Conservation Scientist, Tate Britain,

Identification details

Collection: Tate Britain

Acquisition number: T07299

Provenance: Purchased from a sale in 1997 .The picture passed through Abbot and Holder watercolour and drawing dealers

Dimensions: 390 x 285mm

Date: 1927/8

Signed/dated: Unsigned and dated

Image description: One of the artist's mystical *Spirituals* produced shortly before his suicide. The meaning of the work is nowhere precisely given, although its title, apparently invented by the artist and not a quotation, suggests a biblical connection. The large figure set amongst the stars and wearing a crown? stretches out its hand to a small figure in the right hand corner and probably symbolises God. The forms in the picture are built up from a combination of soft edges, hard linear shape and broad planes of contrasting colours

Technique: Egg tempera? and opaque body colour or gouache with black chalk or black lithographic crayon applied as part of the design (over the paint in localised areas) and as under-drawing. Very distinctive and expressive brush work in places especially in the sky area which appears, untypically when applying aqueous paint, to have been laid on with a coarse bristle brush. Layers of brightly coloured paint overlaid with scumbled and dragged lighter shades of pigment which have largely been mixed with

white. Sims has also used in places simple hatching marks applied with a small sable brush, and there is localised scratching out. The surface has a very slight lustre in places suggestive of egg tempera? or gum-rich paint. There is no evidence of a varnish or coating.

Support: A wove, moderately heavy weight European handmade watercolour paper, approximately 280gm? Rag (cotton /linen), 'not' surface, ivory colour, hard surface sized (indicated by very little penetration of paint into the substrate). Three irregularly cut edges with scissors, the forth rough cut or torn. No evidence of deckles. Partial water mark visible top right corner: J. Whatman, Turkey Mill. Support originally on a solid inlay since removed.

Binding medium: There are indications that egg tempera medium may be present alongside or in place of the more traditional gum Arabic found in both watercolour and gouache preparations. There are characteristic pits as seen in other technical studies of the artist's work

Colours present: Dark blue, pale blue, brick red, white, touches of violet and pink dull yellow many hues mixed with white. A distinct colour change was noted in the yellow pigment where it was exposed to light, it has darkened several shades appearing as dull mustard yellow. A small area top left was protected by the previous mount since removed. To retain maximum luminosity there has been little mixing of the colours other than with white.

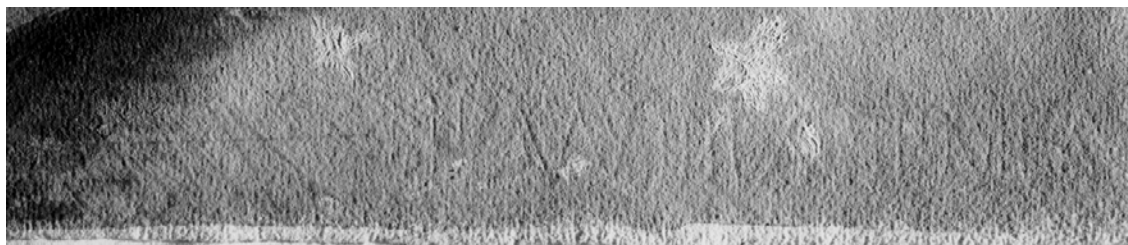


Fig. 1: Detail Surface texture of the paper as taken from the verso: Fig. 2: Detail in raking light of Whatman watermark



Fig. 3: Charles Sims. Study for *I am the Abyss and I am Light* (1928) Whole front in reflected light ©Tate 2011

Raking light photography

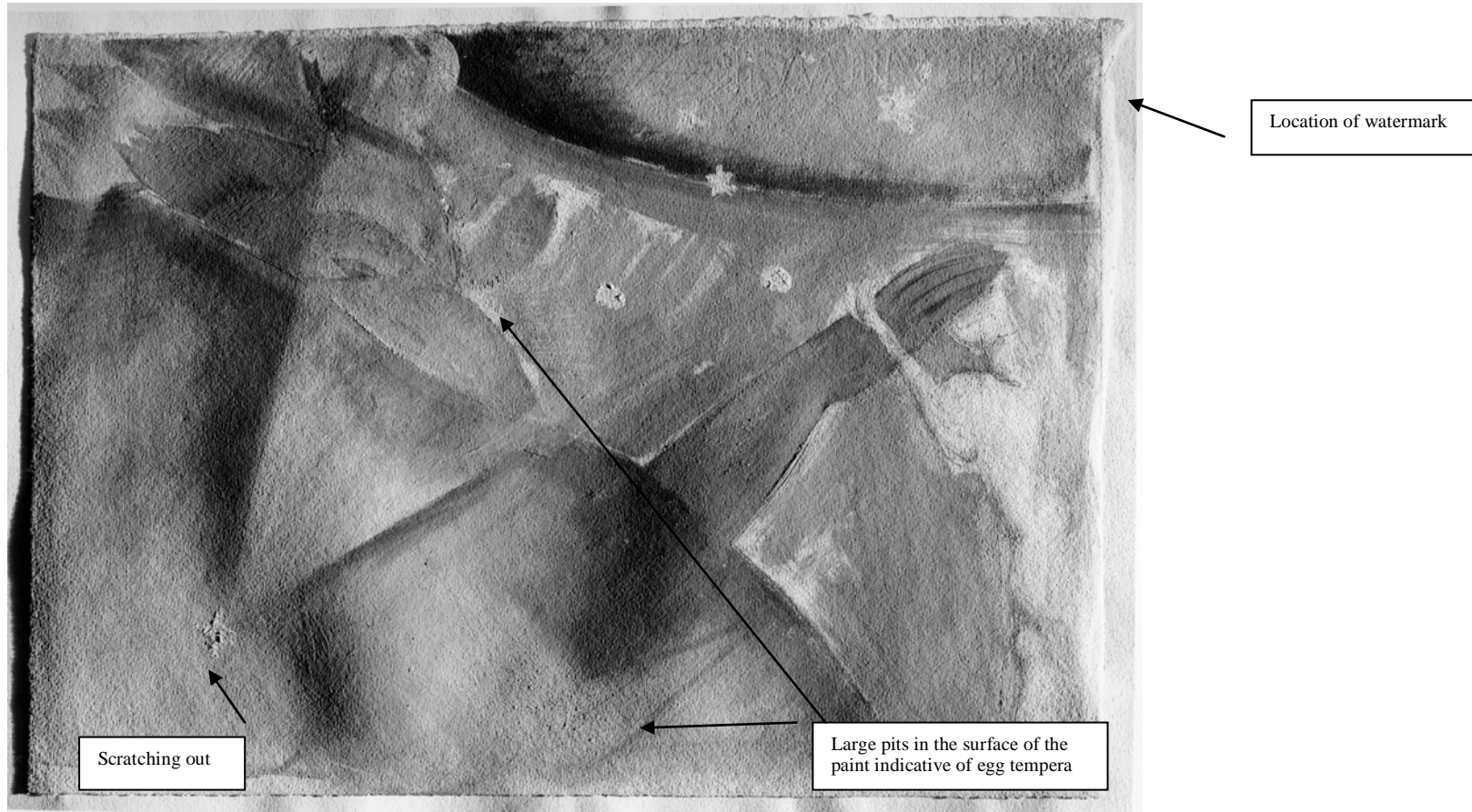
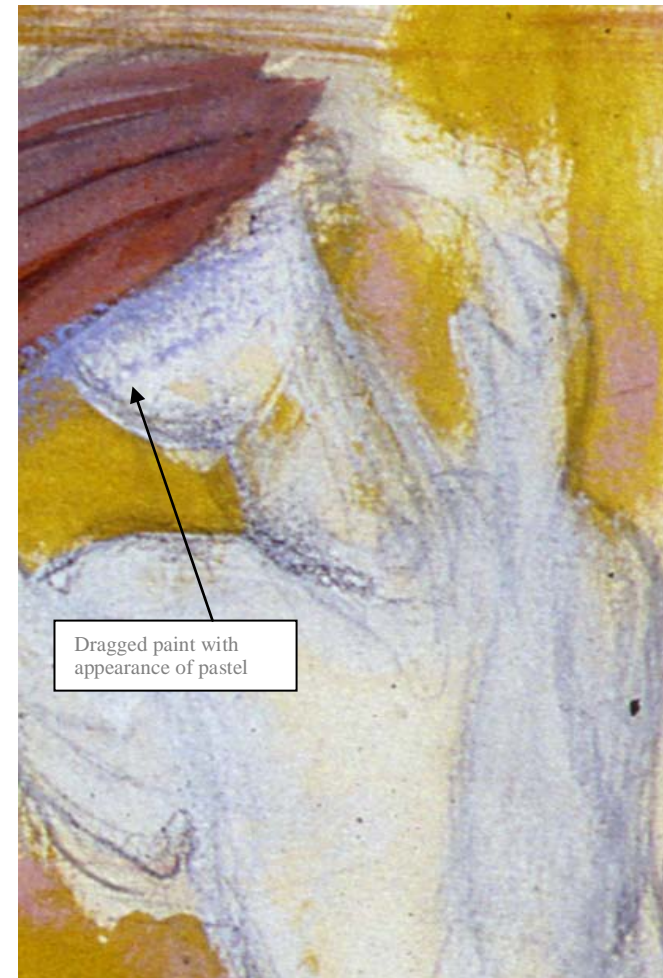


Fig. 4: Raking light from the left: pits in the surface of the paint are visible in places together with scraping out in areas of the stars. The J. Whatman watermark is clearly visible top right hand corner. ©Tate 2011

Binocular microscope



Figs. 5 & 6: Details showing a combination of dragged, hatched and scumbled passages resembling soft pastel work. The strength and vigour of the under-drawing is also apparent



Figs. 7, 8 & 9: Detail left shows the extent of the darkening of the yellow pigment due to exposure to light. Middle and right Scrapping out and expressive brush work

Infrared false colour photograph



Fig.10: Infrared false colour photograph. The appearance of Prussian blue is indicated by its dark blue colour in IRFC. The dull yellow hue in the of the rust brown areas suggests Indian or Venetian red ©Tate 2011

Ultraviolet fluorescence photography



Fig.11: Ultraviolet fluorescence photograph. The strong absorption (black) of the yellow pigment is an indication of chrome yellow or (less likely) cadmium yellow
©Tate 2011

Infrared reflectography



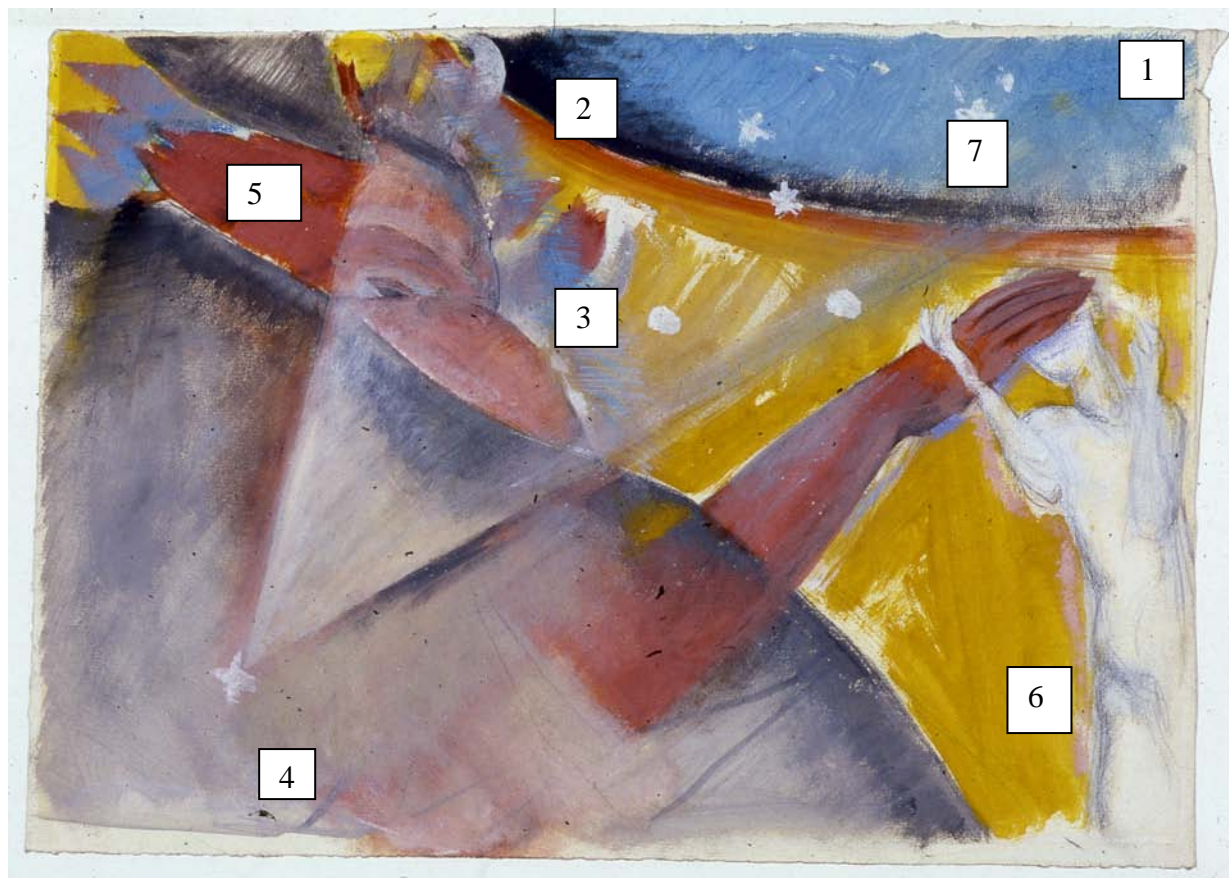
Fig. 12: Infrared reflectography showing the moderate absorption in the rusty red areas of paint suggests the presence of an iron oxide red rather than vermillion which would generally transmit and appear very pale. ©Tate 2011

X-radiography



Fig. 13: X-radiography. The strong absorption of the X-rays, shown in white, indicates lead white. ©Tate 2011

Sample sites for technical examination



Key

- 1: Mid-blue to dark blue
- 2: Blackish blue
- 3: Pale blue
- 4: Pale grey blue
- 5: Rust brown red
- 6: Dull yellowish green
- 7: White

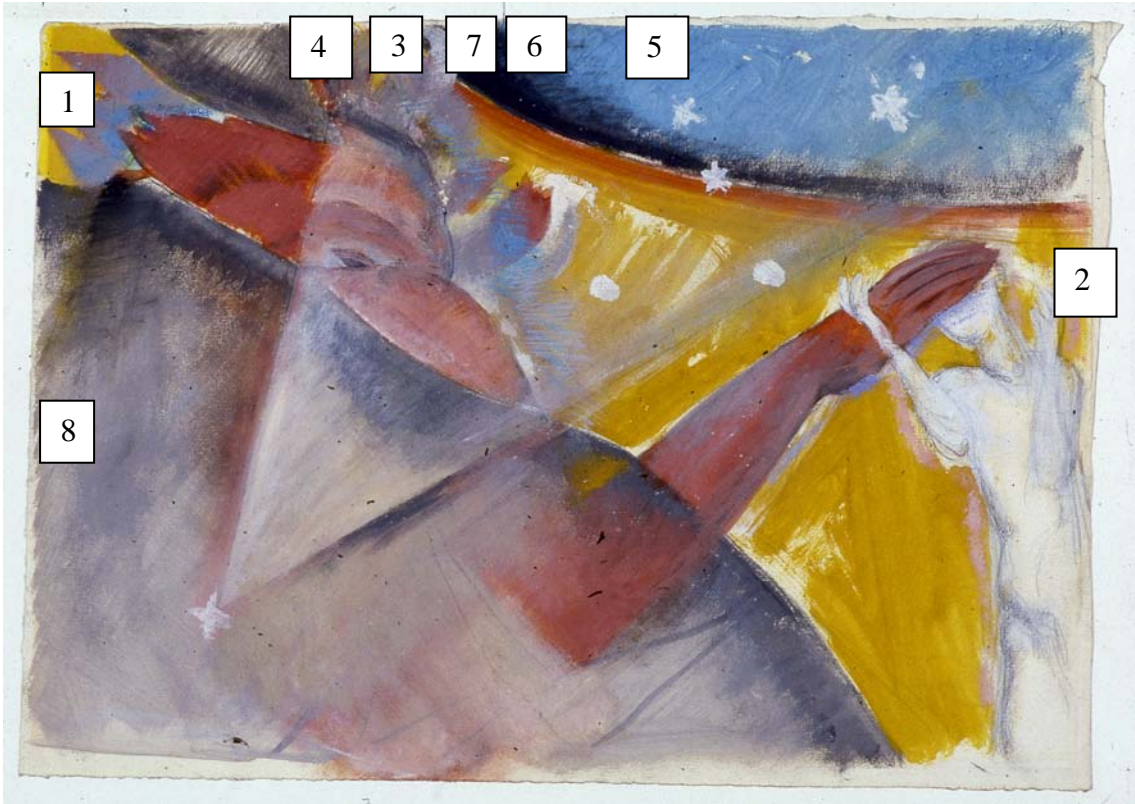
Fig. 14: Sample sites for technical examination

Technical examination

Table 1

Location sample no	Colour	10x mag	UV Fluorescence	IR Reflectography	X-ray	Colour produced with FCIR Photography	Comments	Inference
Top right S1	Mid blue To dark blue	Distinct brush strokes visible	Weak absorption, exhibiting a grey/green tone, brush strokes more apparent	Mid grey Mod. absorption	Grey	Dark blue Indicates Prussian blue		Prussian blue
Middle top S2	Blackish blue	Dense layer	Strong absorption Black	Strong absorption black	Grey	Dark blue	Sims mentions bone black in his tempera list	Prussian blue and black
Central panel S3	Pale blue	opaque	Reflecting Pale blue	Pale Slight absorption	Grey	Blue		Prussian blue and white?
Bottom Left S4	Pale grey /blue	opaque	Dull green white	Pale Slight absorption	Grey	Pale blue	Possibly zinc oxide mix. Fluorescence partly quenched by the other pigment?	Possibly zinc white in mix?
Central panel S5	Rust Red /brown	Possibly 3 layers of paint. Lower layer composed of orange, then white and scumbles of red and white	Strong absorption exhibiting a deep red tone	Strong absorption black	Black Transmits	Ochre yellow		Iron oxide i.e. Indian red Venetian red?
Central panel S6	Dull yellow-greenish tone	Distinct dry brush strokes applied possibly with a hog bristle.	Strong absorption exhibiting a dark olive and brown streaked appearance.	Mid grey Mod. absorption	Black transmits	Pinkish yellow	Evidence of photochemical change i.e. darkening at the margins which were once covered by a mount. Chrome yellow is known to behave in this way.	Chrome yellow?
Standing figure and stars S7	White	Dull white opaque	Moderate absorption -a grey pink tone	White Transmits	Strong absorption (white)	White	No distinct fluorescence associated with Chinese white (zinc oxide)	Lead white

Sample sites for instrumental analysis



Key

- 1 Yellow not discoloured
- 2 White
- 3 Rusty red brown
- 4 White
- 5 Blue sky
- 6 Black blue
- 7 Pink
- 8 Powder blue

Fig. 15: Sample sites for instrumental analysis

Instrumental analysis

Table 2

Location and sample site	Colour	Technique	Peaks/ bands	Medium present	Comments	Inference
<u>S1 Top edge</u>	Dull yellow (not discoloured)	EDX	<u>Pb</u> , Cr (Na)	N/A	Lead chromate (Pb, Cr O ₄) Trace of common salt (sodium chloride) (Na Cl) Presence of common salt is likely to be a contaminant from handling? or paper bleach	Chrome yellow
<u>S2 Rightmost of two white spots</u>	White	Uvf of EDX stub		Tempera pits evidence		Tempera
S2 “	White (large fragment)	EDX	<u>Zn</u> , Pb	N/A		Zinc white with lead
S2 “	White (small fragment)	EDX	<u>Si</u> , <u>Ca</u> , Al, S (Mg Na)	N/A	Mainly extenders – fillers in the paper support may also be a source?	White inert extenders
<u>S3 Top edge</u>	Rust red brown	UVf of EDX stub	N/A	N/A	Characteristic lemon yellow fluorescence of Zinc white	Zinc white
S3 “	Rust red brown	EDX	<u>Zn</u> , Si, Fe, Al, S, Ca	N/A	Extenders likely to be present Indian red	Mixture of zinc white, natural iron oxide extenders /additives kaolin, gypsum or chalk?
<u>S4 Top edge</u>	White	Uvf of EDX stub	N/A	N/A	Characteristic lemon yellow fluorescence of Zinc white	Zinc white
S4 “	White	EDX	<u>Pb</u> , <u>Ca</u> , P, Fe, Cl, K, Si (Al) large peak for ZN	N/A	Unexplained presence of Cl Possible bleaching residue from the paper	Zinc white, lead white, bone black, kaolin or

					support.	ultramarine
<u>S5 Top edge</u>	Blue (sky)	LM, Uvf of EDX stub	N/A	N/A	Microscopy showed the presence of very fine, grained blue pigment. Sims records using during this period cobalt, ultramarine [French], Prussian blue UVF exhibited the characteristic lemon yellow fluorescence of zinc white	Blue inconclusive, Zinc white
S5 ‘‘	Blue (sky)	EDX	<u>Zn, Pb</u> , (Ca Si)	N/A	Less zinc than in S8 of the same hue. No traces on the sample of paper support so extenders probably hail from the paint preparation	Zinc white, lead white and traces of extenders. Blue unknown,
<u>S6 Left edge</u>	Black	Uvf of EDX stub	N/A	N/A	Characteristic lemon yellow fluorescence of zinc white	Zinc white present Black inconclusive
S6 ‘‘	Black	EDX	<u>Zn, Pb</u> , Ca, P, (Si)	N/A	Sims records using ivory black in his dairies. Originally made from charring waste cuttings of ivory it is now a commonly used term for the black from animal bones- known as bone black. Denser than carbon or lamp black it has a bluish hue. Also high in calcium phosphates.	Zinc white, Lead white, Bone Black
<u>S7 Top edge</u>	Red/brown	Uvf of EDX stub	N/A	N/A	Characteristic lemon yellow fluorescence of Zinc white	Zinc white present Red inconclusive
S7 ‘‘	Red/brown	EDX	<u>Zn, Pb</u> , Fe,	N/A	Indicates presence of zinc and lead white and red iron oxide	Lead white, zinc white and red iron oxide mixture
<u>S8 Top edge</u>	Pale blue	LM and Uvf of EDX stub		N/A	Particulates under LM exhibit certain characteristics to that of cobalt blue Uvf displays characteristic lemon yellow fluorescence of Zinc and pinkish hue for lead white	Possibly cobalt blue Zinc and lead white
S8 ‘‘	Pale blue	EDX	<u>Zn, Pb</u> , S, Si, Al	N/A	Indicates the presence of zinc white or sulphide, lead white, kaolin and unidentified blue pigment	Lead white, zinc oxide or sulphide

Overall summary

Innovative for the period as it appears to be painted in egg tempera/ gouache with a significant amount of black chalk (lithographic chalk due to lack of smudging) applied as a guide to painting and as a design element. Pits in the paint also suggest egg medium. A commercially prepared 'egg tempera' (for example Rowney egg tempera- see Chapter 4) should not be ruled out simply due to its ease of application and working properties.

Up until the late 1920's egg tempera on paper was a relative rare occurrence in the history of painting and therefore one could claim that Sims was an early exponent of the technique which is understood by the author, to have been more widely applied in Britain, Germany and America during the immediate decades that followed.

There is no ground or coating visible

Support: The paper is a heavy weight, 'not' surface, tub-sized (gelatine) good quality, handmade rag paper from Whatman Turkey Mill, a paper Sims often used

Pigments: A fairly limited palette of Prussian blue, possibly cobalt blue, chrome yellow¹ bone black, iron oxide, (Indian red most likely of the range), lead white and zinc oxide.

The mixing of pigments other than with white is kept to a minimum. The blending of colours is achieved through layering one hue above the other when dry using a range of scumbling, dragging and hatching techniques the later, although boldly and vigorously applied, is reminiscent of more traditionalist methods although clearly applied in a modernist fashion.

There is no coating suspected.

Related studies

A study for *I am the Abyss...* sold at Christies London for £720 in July 1988. (Lot 261) Illust. It was listed as chalk, pencil and wash 28 x 37 inches (710 x 940mm). Current whereabouts unknown.

¹ By the early 20th century this was being superseded by cadmium yellow. This may be due to conflicting reports surrounding the stability of chrome yellow, for example it was frequently described in manuals as semi permanent or as darkening on exposure to light. (Weber 1923:40; Doerner 1934:63; Standage 1892; Muckley 1882:28) and if added to an organic pigment it occasionally took on a greenish tone (Gettens 1966:107) which is consistent with present observations. Church discussed in some detail the problems associated with lead chromate pigments, noting that they were liable to undergo reduction 'by which the green or lower oxide of chromium is formed' especially in admixtures of organic pigments. Church also stressed the tendency for a brown /grey discolouration which formed in the presence of the atmospheric pollutant hydrogen sulphide. (Church 1890:144). If however chrome yellow is chemically pure it is relatively stable to light. (Gettens 1966:106). Although Sims does not allude to using chrome yellow in his diaries favouring, cadmium, yellow ochre and aureolin, chrome yellow might be present in aureolin as an adulterant. (Carlyle (2002:158). Chrome yellow was still widely available from British colourmen well into the 20th century from Winsor and Newton, Rowney and Reeves.

Appendix 4

4:8 *I am the Abyss and the Light* 1928

All analysis was conducted by Dr. Joyce Townsend, Senior Conservation Scientist, Tate Britain, FTIR microscopy was carried out by Dr Julia Jónsson, Tate Britain and GC-MS was carried out on contract by Henk van Keulen at the Instituut Collectie Nederland.

Identification details

Collection: Tate Britain

Acquisition number: N04396

Provenance: Presented by Henry M. Andrews through the National Art Collections Fund 1928, i.e. presumably obtained directly from the artist.

Dimensions: 711 x 914mm

Date: 1928

Signed/dated: Bottom left 'SIMS' [Sims' usual signature]

Image description: One of the artists mystical *Spirituals* produced shortly before his suicide. The precise meaning of the work is nowhere precisely given, although its title, apparently invented by the artists and not a quotation, suggests the absolute power of God over all creation and over the destiny of the universe. The title might be paraphrased as 'I am Alpha and Omega' from Revelations 1:8. The form is built up from a combination of soft edges and hard linear shapes

Technique: Egg tempera with graphite under-drawing on canvas. A combination of very thinly painted areas (little more than staining of the canvas with colour which in certain places exposes the priming layer below) and layers of semi transparent or denser opaque layers scumbled or dragged applied one above the other. The surface is matt throughout with no surface coating visible. The painting is not lined and it appears to have no conventional varnish or coating such as wax/ copal or other of Sims notebook recommendations.

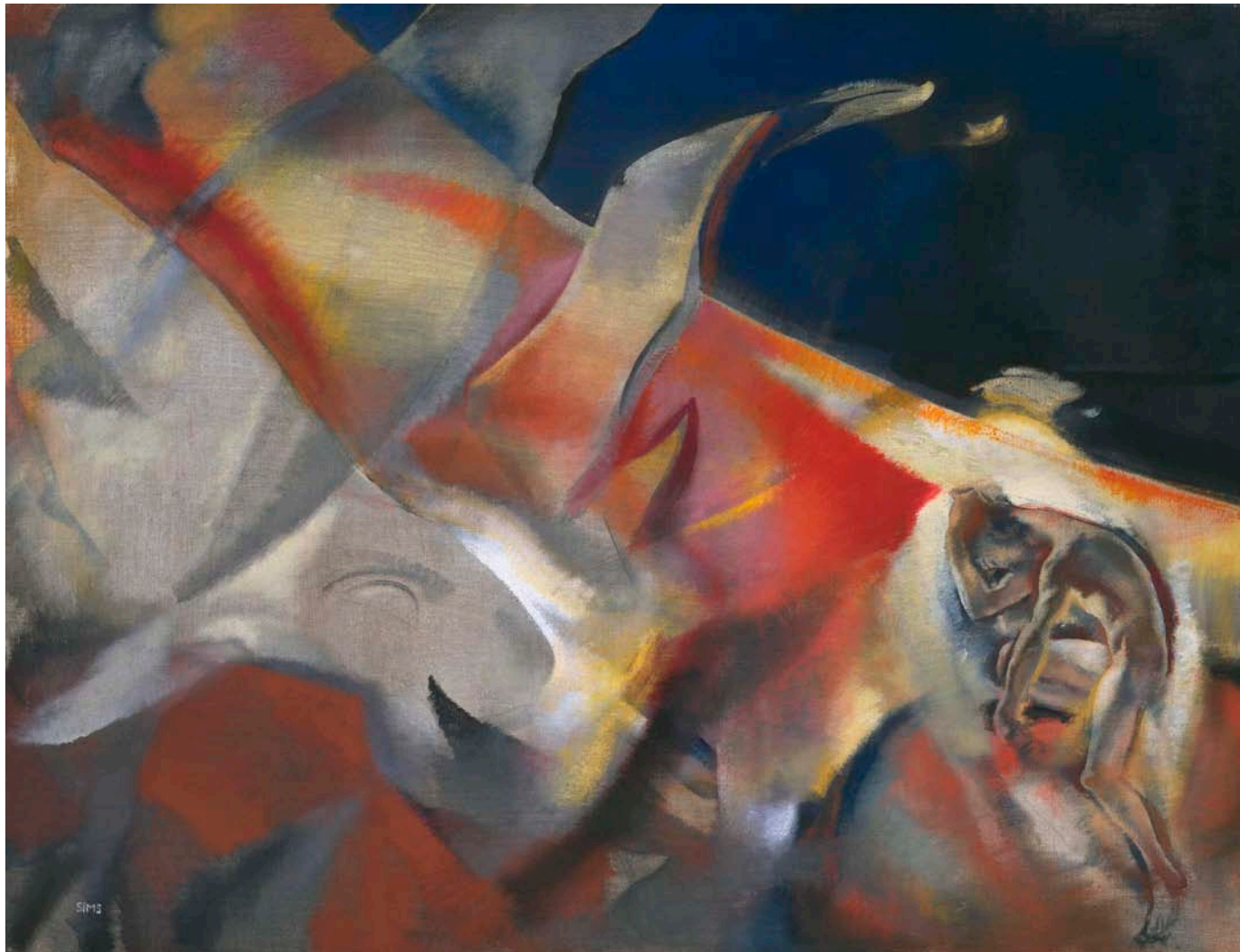


Fig.1: Charles Sims, *I am the Abyss and the Light* (1928). Whole front in reflected light ©Tate 2011

Support: A fine linen canvas (plain tabby weave) with a commercial white priming on the reverse, matching that of N05348. Additional tack-holes are present on the tacking margins. Cut raggedly, with canvas extending into the reverse plane. Could have been bought by the artist on a roll, cut to fit a commercial stretcher, and stretched by him, priming side down. Front has a white artist's priming that may be tempera.

Priming layer: The canvas with a commercial white (lead? to sample) priming layer has been inverted and the artist has primed the reverse with a natural chalk in a proteinaceous medium applied over a glue size.

Medium: Close magnification revealed a proliferation of elongated bubbles across the surface many penetrating deeply through the various layers to the white ground. This is a clear indication of a porous aqueous medium such as egg tempera. Sims recorded using tempera for this series.

Palette: A range of reds (lakes and inorganics), greys, blues, purples, earth red, yellow and white.

Framing: Frame dimension 975 x 1190 x 75mm, glazed. Gilded, plain 19th century design with a *scotia* in softwood - likely to be original. In Sims' terms 'a good frame.'¹

Labels:

Plaque on the front of the frame reads 'Presented by Mr E. Andrews through the National Art Collectors Fund, 1928.'

Printed label on cross member of stretcher 'James Bourlet and Sons Ltd., Fine Art Packers, Frame Makers A96137, 17 & 18 Nassau Street, Mortimer Street, W. Phones:- Museum 1871 & 758B.'

Printed label on reverse of frame 'Carnegie Institute, Pittsburgh, USA' Chas. Sims Number 146 and written across the label 'reserve this? Art for the Tasteful?' Several graphite and white chalk numbers also appear on the wooden members of the stretcher.

¹ Information supplied from John Anderson, Frame Conservator, Tate Britain, who has a photograph on file: Sims 1934

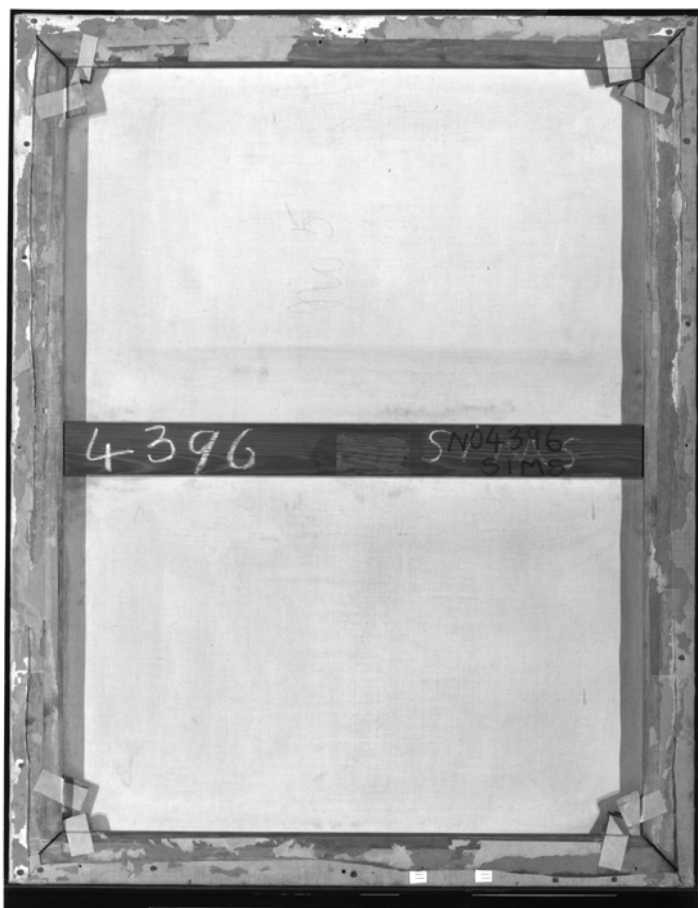
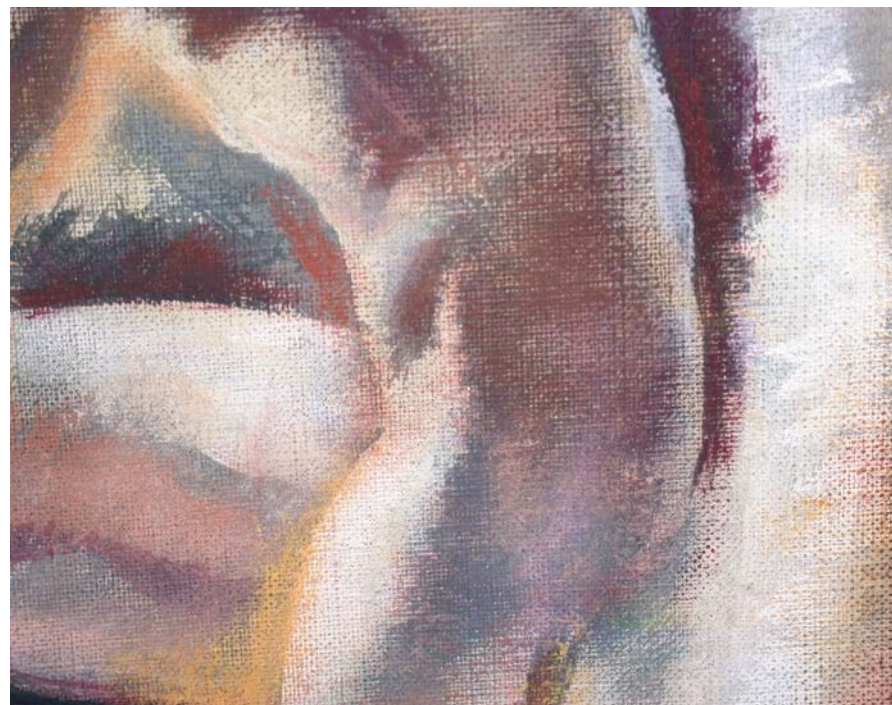
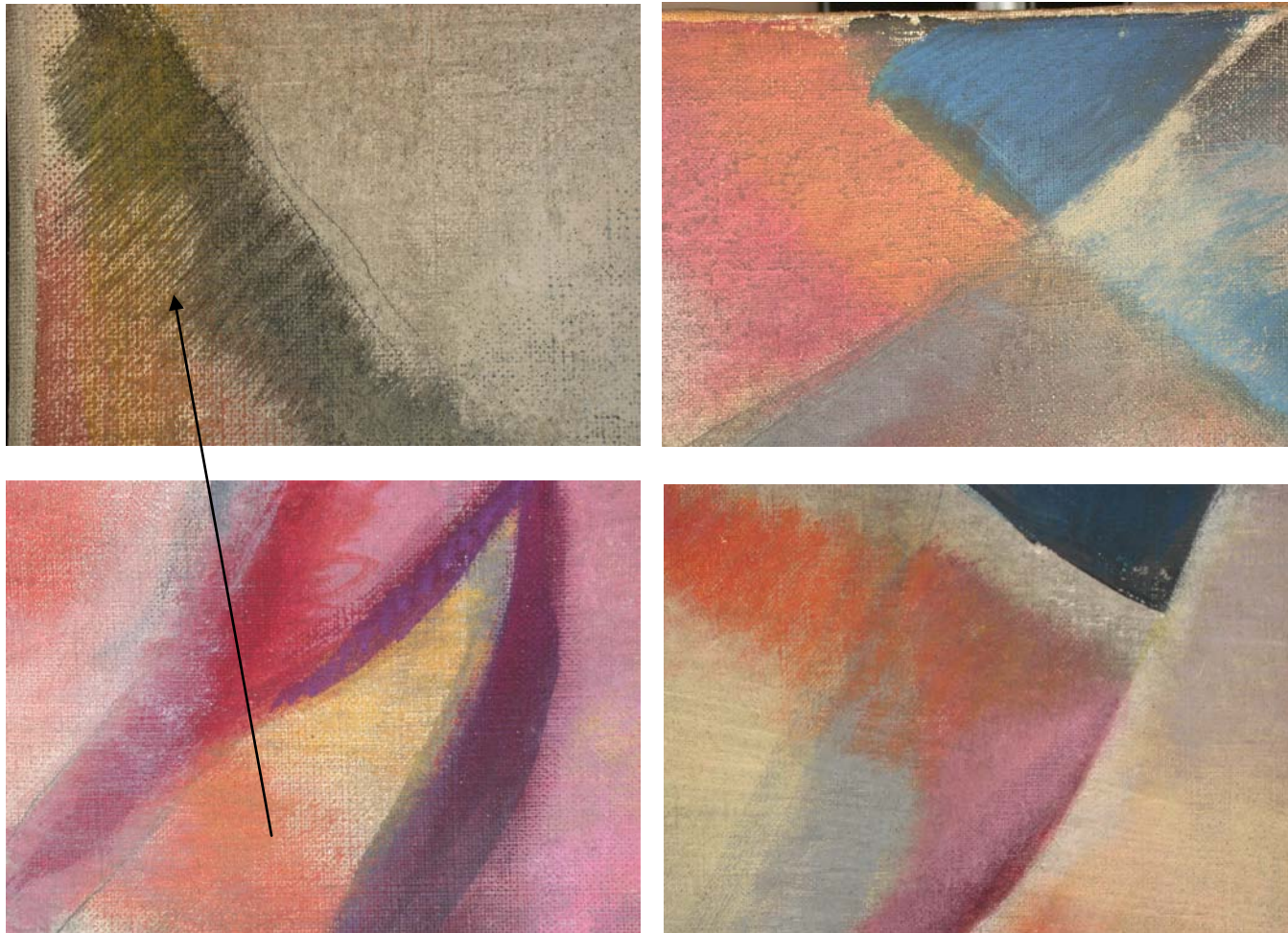


Fig. 2: Verso of the painting showing location of inscriptions and roughly cut and tacked canvas: Fig. 3: Areas of more thickly painted white with the characteristic pits associated with egg tempera medium. The phenomenon is possibly due to bubbles in the water-based medium being drawn towards the porous ground resulting in the displacement of the pigment and formation of small, clean edged holes.



Figs. 4 & 5: Detail. A wide range of marks have been employed including hatching and cross -hatching to add texture and vitality to the surface of the painting and give interest to the forms. The dry scumbles applied with a stiff brush give softness to the edges and an overall appearance of soft pastel upon a textured support.



Figs. 6, 7, 8 & 9: Details x 10 mag. Top left and right, shows graphite under-drawing and the application of paint in linear hatched marks characteristic of more traditionalist egg tempera techniques which rely on this method to build tones and colour masses: Bottom left and right show Sims' scumble techniques, where paint is applied rapidly with a relatively coarse brush. Layers of semi transparent and opaque layers lay one above the other.

Technical examination

Raking light photography



Figs. 8 & 9: Raking light photography. Left lit from the left and right lit from above. The fine weave of the canvas is highlighted in both images ©Tate 2011

UV fluorescence (colour) and reflectography photography (black and white)



Figs. 10 &11: UV fluorescence photography. The white passages are fluorescing citric yellow (reflectography -bright white) strongly suggesting zinc white although touches left of centre has a purplish fluorescence reminiscent of lead white. The strong absorption in the sky area indicates Prussian blue and the dark green yellow colour suggest either Cadmium or Chrome yellow. There is no significant fluorescence from the pink areas ruling out the use of natural madder. ©Tate 2011

Infrared false colour photography



Fig. 12: IRFC .The blue black colour of the sky area indicates the presence of Prussian blue ©Tate 2011

Infra-red reflectography



Fig. 13: Infra-red reflectography photography. Again the strong absorption in the sky area is an indication of Prussian blue although Sims does not include this in his recommended list of pigments for egg tempera. Rapid brush strokes and graphite construction lines are enhanced under IR ©Tate 2011

X-radiography



Fig. 14: X-radiograph test film of the lower right corner shows a very direct painting style with little or no changes to the design. The priming was not visible in the image, which suggests it contains chalk. The strong absorption of the white pigmented area is an indication that lead white is present. ©Tate 2011

Technical Examination

Table 1:

Location and sample site	Likely pigments	Raking Light	X-radiography	UV Fluorescence Photography Colour	IR Reflectography photography	Colour produced with FCIR Photography	Comments	Inference
Under-drawing	Graphite	N/A	N/A	N/A	None evident	N/A		No discernible under drawing visible
General surface characteristics	N/A	Smooth surface, little or no impasto Very thinly painted		No significant fluorescence		N/A		Tempera No varnish/coating evident
Lower right quadrant	Lead white	N/A	Very direct painting technique evident. No lead white priming visible Moderately strong absorption of white areas suggesting presence of lead white	N/A	N/A	N/A		Lead white pigment Chalk priming layer
Blue sky	Prussian, cobalt or artificial Ultramarine tempered with black?	N/A	N/A	Strong absorption (blue /black	Strong absorption	Blue/black		Prussian blue confirmed by analysis
Bright reds	Vermilion, Indian red, Cadmium red	N/A	N/A	Moderate absorption	Transmits	N/A	Sims recommends the use of scarlet vermilion in his tempera techniques	Vermilion
Yellows	Yellow ochre, Aureolin,	N/A	N/A	Pale, transmits	Transmits	N/A		Inconclusive

	chrome and cadmium yellow							
Blues in foreground and figure	Prussian, cobalt or artificial ultramarine	N/A	N/A	Strong absorption (blue /black	Strong absorption	Blue black		Prussian blue
Red /lilac	Mixture of red and blue possibly a lake or mineral/ cobalt violet	N/A	N/A	Very pale, largely transmitting	Transmits	N/A	Sims recommends the use of mineral violet in his tempera palette	Red indicates lake rather than vermilion
Blue/lilac	Mixture of a red and blue or mineral/ cobalt violet	N/A	N/A	Very pale, largely transmitting	Transmits	Deep red	“	Cobalt blue or French ultramarine

Scanning electron microscope analysis

Sample 1: Priming layer

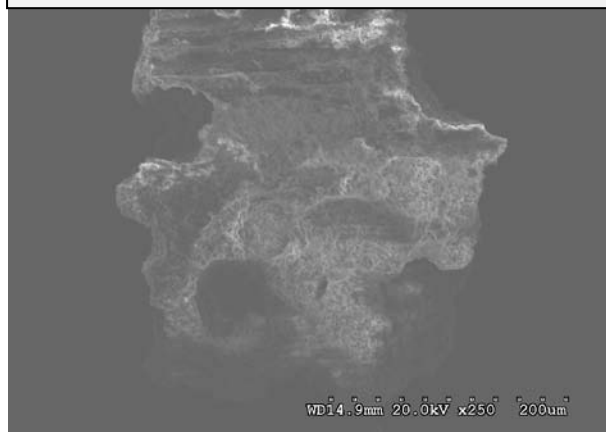


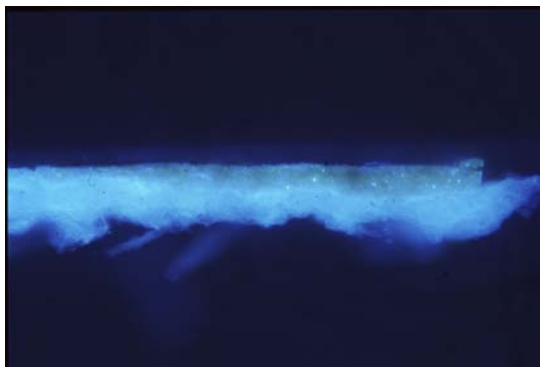
Fig. 15: SEM (x 250 mag.) Pitted surface of priming layer suggests egg tempera

Cross sections

Sample 2: Yellow right edge



Fig. 16: Normal light (x 250 mag.)



UVF (x 250 mag.) A very thin layer of yellow pigment sits above an equally thin layer of priming

Sample 3: Dark blue top edge

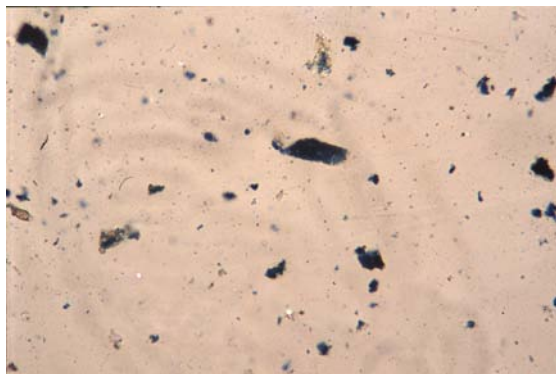
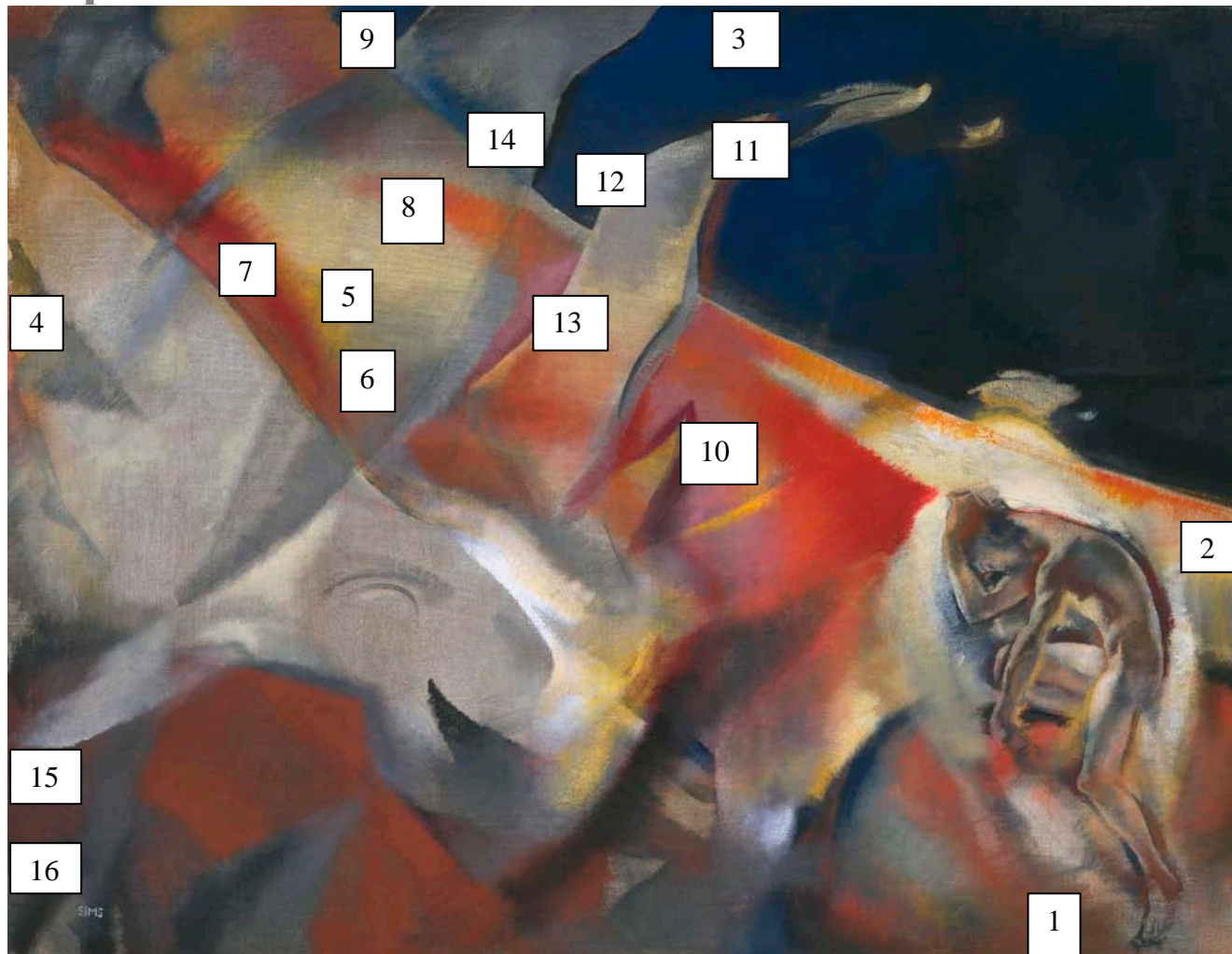


Fig. 17: Plain polarized light (x250 mag.) The colloidal aggregates, crystal fragments, stubby shapes and dark blue colour is suggestive of Prussian blue

Sample sites



Key

S1:	White priming lower edge with small run of golden material
S 2:	Yellow
S 3:	Dark blue
S 4:	Pale pink
S5:	Paler yellow
S6:	Darker yellow
S7:	Crimson
S8:	Orange
S9:	Brighter blue
S10:	Purple
S11:	Brick red
S12:	White
S13:	Dusky pink
S14:	Black
S15:	Priming /tacking margin
S16:	Red – full of elongated bubbles

Fig. 18: Sample sites

Instrumental analysis

Table 2:

Sample site	Technique	Peaks/ bands	Medium	Pigment/fillers	Comments	Inference
<u>General surface examination</u>	Binocular microscope x 100mag				Proliferation of elongated bubbles at the surface suggestive of an aqueous medium Little evidence of a coating	Tempera No varnish/coating
S1 white priming layer, lower edge, with small and thin run of golden material	UVf		Consistent fluorescence with oil. Canvas fibres appeared to be coated with a glue size which fluoresced blue /white			Oil medium? Animal glue sizing
priming only	EDX	<u>Ca</u> , Zn, S, Si, (Cl)				Chalk ground
priming and paint layer together	EDX	<u>Ca</u> , Pb, Zn, Si		Lead white, zinc white? Chalk		Lead white from pigment only. Zinc white and chalk
priming layer only	SEM			Coccoliths present		Chalk
‘	UVf of EDX stub		Appearance more consistent with a proteinaceous medium than oil			Proteinaceous Medium could this be egg
‘	Thermomicroscopy (TM)		No change when heated to 150C which is consistent with protein			Protein
S2 yellow at right edge. very thin dark yellow or light brown layer	LM EDX TM		Strong white fluorescence presumably from medium - an indication of animal glue?	A few particles of vermilion? bone black? Mars colours/	Sims reports having preferred scarlet vermilion ¹	Vermilion, bone black, Mars colours? Animal glue
thicker pale yellow	LM Stained with acid fuchin		Medium has no significant fluorescence Acid fuchin stained positive for protein	Cadmium yellow poorly mixed into zinc white		Cadmium yellow and zinc white Protein (egg or animal glue)? medium

white priming	LM		Very strong blue –white fluorescence suggests protein. Acid fuchin stained positive for protein	Transparent film possibly chalk		Protein (egg or animal glue)? medium
S2 identical second section	LM		Weak blue –white fluorescence Acid fuchin stained positive for protein			Chalk Glue size
“	LM			Lead white and traces of zinc oxide, Mars yellow, traces of Mars brown		Lead white, zinc oxide, Mars yellow, Mars brown
“	UVf		Browned, fl material melted out of the paint leaving a fl consistent with oil			Oil present
“	EDX of priming	Ca,Zn S, Si(Cl)				
“	EDX of paint	Zn, PB and S, Ca Al, Si(kaolin) Cd Fe,	Cadmium yellow, the iron may be due to Mars colours		Zinc, lead white and chalk may be from the priming due to extreme thinness of the paint	Cadmium yellow, Mars colours
“	SEM		Some coccoliths			Chalk
“	UVf of stub		Protein primer and lead and zinc white oil- based paint			Protein primer and lead and zinc white oil- based paint
“	TM				No change in the priming when heated to 150C	
S3 dark blue top edge	LM					Prussian blue
“	UVf			Traces zinc white associated with Prussian blue, large amounts of green /white fl material melted out leaving a fl consistent with oil		Oil, zinc white
“	EDX	Ca, ZnS, Si Al, Fe(Cl) due to priming		Fe supports identification of Prussian blue, zinc white also present , Al and Si together suggest kaolin is present as extender in the paint		Commercial tube colours ? Prussian, zinc white

“	UVf of stub			Confirms presence of zinc white		Zinc white
“	TM		No wax present		No change when heated to 150C	No wax present
<u>S4 pale pink</u>	EDX	Ca, Zn,S, Si Cl(related to priming layer) Pb Fe Cd (related to two fragments of paint)	The presence of S in priming layer is consistent with glue medium (see also S2)	Lead white, iron oxide, cadmium red, yellow or orange		Lead white, iron oxide, cadmium red, yellow or orange Priming :Glue medium
“	SEM	Coccoliths present		Chalk primer		Chalk priming
“	UVf of stub			Confirms presence zinc white in the paint layer		Zinc white
<u>S5 paler yellow</u> solid black layer	EDX				Too dark to identify	?
white priming	EDX		Blue white fl	Chalk present	Rather transparent	Protein Chalk
“	EDX	Zn Pb Ca Al Si Cd Fe		Zinc and lead white kaolin as an extender Cadmium yellow		Commercial tube colours Zinc and lead white cadmium yellow
“	UVf stub			Confirms presence zinc and lead white		Zinc and lead white
<u>S6 darker yellow</u>	EDX	Zn Pb and S Ca Cd Al Si (Fe)		Zinc and lead white kaolin as an extender cadmium yellow Chalk from priming		Zinc and lead white Cadmium yellow Chalk primer
“	EDX under-layer			Three fragments probably an underlying red and a lake pigment with Al- based structure		Vermilion, red lake

“	UVf of stub			Confirms presence zinc white and lead white in paint		Zinc and lead white
<u>S7 crimson</u>	EDX	Al Zn P S Ca Si Fe (K) three fragments 4 th fragment had similar elements but only a small peak for Al		Suggest aluminum based crimson lake and zinc , lead white and kaolin is present as extender, Cadmium red or yellow and chalk from priming also making a contribution		Crimson lake and zinc, lead white and, cadmium red or yellow
“	UVf stub			Confirms present of zinc, madder with a weak fl in green light and a lake amount of a non-fl red lake	The lake maybe a synthetic organic such as alizarin	Zinc, madder Non reflective lake(alizarin)
<u>S8 orange</u>	EDX	Zn, Pb, S Ca, Cd Al Si		Zinc white lead white kaolin extender, cadmium orange and chalk priming		Zinc white lead white, cadmium orange and chalk priming
	UVf stub			Confirms presence of zinc white in paint		Zinc white
<u>S9 brighter blue</u>	EDX	Zn Ca Pb Al Si Fe		Likely lead and zinc white Kaolin extender , Prussian blue , chalk from priming		Zinc and lead white, Prussian blue
“	UVf stub			Confirms presence of zinc white in paint		Zinc white
<u>S10 purple</u>	EDX	Zn Al P Ca Pb (Si K Fe)		For three fragments , one of which contained Cd, zinc, lead white , possibly bone black and cadmium red to make a mixed purple	There was no evidence for cobalt violet (cobalt arsenate) which Sims claimed to have used, though anhydrous cobalt phosphate is a reddish shade of cobalt violet and the EDX results would be consistent with this interpretation ²	Anhydrous cobalt phosphate zinc , bone black cadmium red
“	UVf of stub			Shows the same non-fl red lake with small amounts of weakly –fl madder, similar to S7		Alizarin?
<u>S11 brick red</u>	EDX	Zn Fe Pb and S Ca Al Si P, silicon as well		Likely to be zinc and lead white, a mars red, kaolin as extender and chalk from the		Zinc and lead white, a mars red,

				priming; mars pigments sometimes give a stronger peak for iron than do natural iron oxides, which tend to include some		
“	UVf			Confirms the presence of zinc white in the paint		Zinc white
<u>S12 white</u>	EDX	<u>Zn</u> Pb Ca		Zinc white, such a small amount of lead that it might be a lead drier, some chalk		Zinc white- Chalk
“	UVf	Zn		Zinc white		Zinc white
“	SEM	Coccoliths present		Chalk in priming layer		Chalk
<u>S13 dusky pink</u>	EDX	<u>Zn</u> Pb Al Ca Fe (Si P)		Zinc oxide and a small amount of lead that might be a lead drier, kaolin as an extender, chalk in the priming, and, red lake with an Al base		Zinc oxide, chalk primer, red lake alizarin
“	UVf			Zinc white; no significant fluorescence from the red lake		Zinc white
“	SEM	Coccoliths present		Chalk in priming layer		Chalk primer
<u>S 14 black</u>	EDX	<u>Zn</u> Ca P S		Zinc white, bone black, probably chalk, and gypsum used as an extender rather than chalk for the priming		Zinc white, bone black,
“	UVf			Presence of zinc white		Zinc white
<u>S15 left tacking margin where priming runs out</u>	EDX	<u>Ca</u> S (Si	Sulphur traces from the medium, which would suggest it contains protein, i.e. this is the artist's priming	Chalk with traces of kaolin,		Chalk and protein primer

“	UVf	No significant fl.	Protein as primer			-
“	FTIR		Indications that protein present.	Indications that chalk are present.		Chalk and protein primer
“	TM		No wax		No change in white priming on canvas fibres when heated to 150°C	
“	GC-MS		Indications that the medium is animal glue.			Animal glue binder
<i>S16 red paint at left edges , full of elongated bubbles</i>	LM			lead white, deep crimson lake, very fine-grained, bone black		Lead white, deep crimson lake, bone black
“	UVf		Green/white fl material melted out of the paint to leave a fl consistent with that for oil	red lake is non-fl; traces of zinc oxide;		Oil traces zinc oxide
“	EDX	<u>Zn</u> S and some Pb Ca P Fe Al and more Si, Cl		Zinc oxide gypsum, bone black, iron oxide?, kaolin, Cl not accounted for		Zinc oxide, bone black, iron oxide?
“	UVf stub			Some zinc oxide		Zinc oxide
“	SEM	Coccoliths present		Chalk priming		Chalk priming made from natural chalk
“	FTIR		Stearate(s) present. This may suggest that the paint came from a tube of oil paint which included added stearates to influence the drying time. Red lakes generally dry very poorly and slowly.	Chalk present.		Red lake from tube
“	TM	No change when the paint is heated to 150°C.	No wax present			-
“	GC-MS		Indicated that the medium is animal glue.			Animal glue

Summary of analytical results

- The canvas - cut unevenly- with a commercial white (lead? to sample) priming layer has been inverted and the artist has primed the reverse with a natural chalk (coccoliths, small fossils visible) in a proteinaceous medium applied over a glue size. This is consistent with other canvases examined (*Dymchurch*) and has likely to be done to increase stability of the canvas (See Chapter 4). Sims preference for tempera work is slaked plaster of Paris [hydrated calcium sulphate] mixed with parchment size but this is clearly not the case in this instance.
- Most of the paint appears to have oil medium as a constituent although it is clear from contemporary descriptions the painting, along with most of the *Spiritual* canvasses was painted in egg tempera. The oil may be an addition to the egg medium or a commercial egg tempera emulsion such as Rowney which he is known to have used. (See Chapter 4).
- The surface quality of the paint is generally matt and the proliferation of elongated pits further suggests the presence of egg tempera medium.
- One thin, upper paint layer may have a copal medium consistent with other paintings and application of oil glazes and scumbles
- There appears to be no under-drawing
- Pigments include two red lakes, one of which is madder, cadmium red, mars red, Prussian blue, cadmium yellow, cadmium orange, mars yellow, mars brown, zinc white, lead white, kaolin extender, bone black
- Most of the paint has zinc white as the principal mix although lead white is also present
- The red lake tube paint may include additives such as stearates to improve drying
- There is no evidence of a varnish or coating

Related works in the series

A study for the painting exists in Tate Britain collection acquisition number T07299.

There are also many related thumbnails, tracings, sketches and studies in the archive in the form of sketchbooks and loose sheets of paper. Most are executed in graphite.

Other Spirituals can be found in Bury Art Gallery and Bethlam Hospital Museum and Archive (See Appendix 13).



Fig. 19: Charles Sims, left, *My Pain Beneath Your Sheltering Hand*, 1927, tempera on canvas: Middle, *Man's Last Pretence of Consummation in Indifference*, 1927, tempera on canvas: Right, *The Rebel Powers that Thee Array*, 1927, tempera on canvas

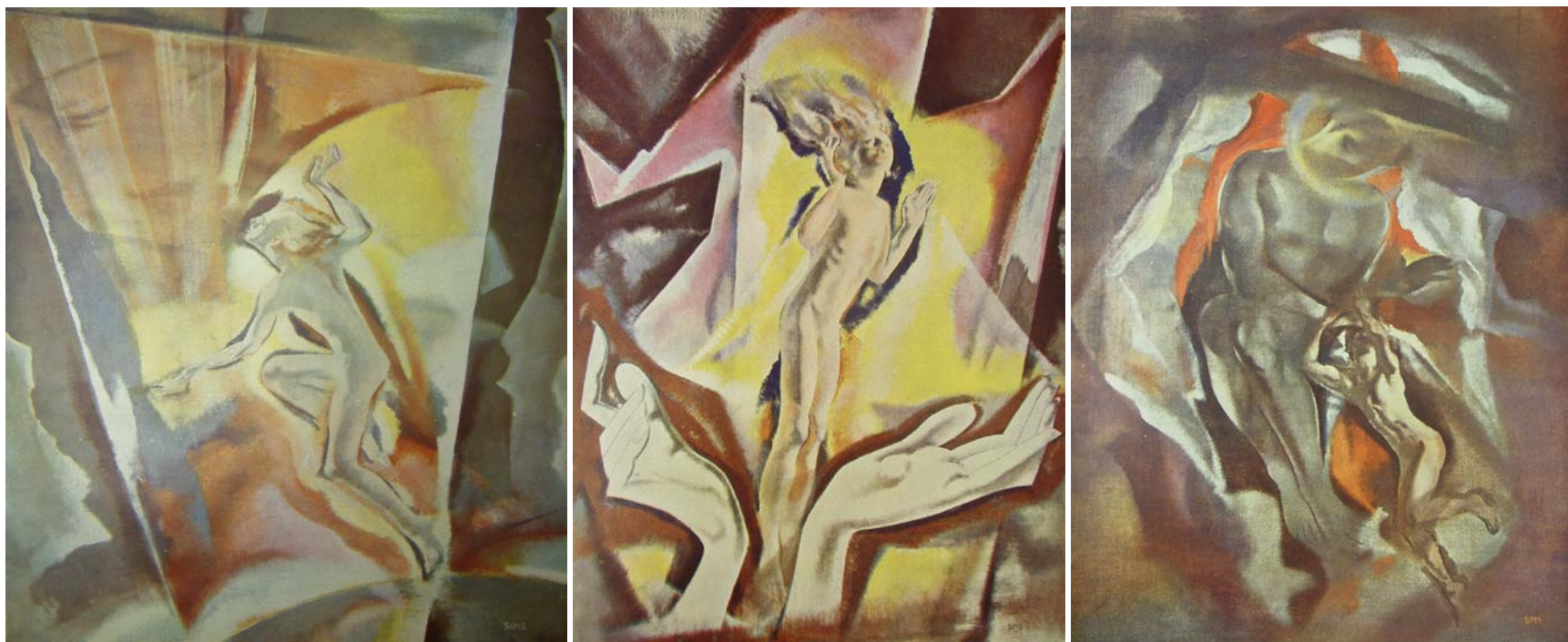


Fig. 20: Charles Sims, left, *Behold I have Graven Thee on the Palm of My Hand*, 1927, tempera on canvas: Middle, *Here Am I*, 1927, tempera on canvas : Right, *My Pain Beneath Your Sheltering Hand*, 1927, tempera on canvas

¹ Throughout the 19th and early 20th centuries vermilion was available in different forms/names. George Field is believed to have been responsible for introducing a particularly vivid variety of vermilion known as Extract of vermilion and noted that all extracts of vermilion was synonymous with scarlet vermilion (1869:157) Scott Taylor also stated that these two colours were identical (1885:106) For most of the 19th century however Winsor and Newton, Rowney and Reeves listed Scarlet Vermilion and Extract of vermilion independently suggesting they were two different forms. Scarlet vermilion was described by Winsor and Newton as sulphide of mercury (1896) and was available in powder and oil tubes. Sims specifically mentions scarlet vermilion and its superiority in hue over traditional vermilion.

² Sims recommends the use of Mineral violet in his list of tempera pigments, possibly obtained from Roberson. (See Chapter 4 for more details).

Appendix 5

Technical studies of Sims' paintings from the Northumbria archive

Study -Head of Girl



Fig. 1: Reflected

IR

IRFC

UV

Description: The head of a young girl in profile with hair tied in a knot – likely to have been painted direct from the model. The composition is painted over a study of the *Seven Sacraments* (1915-17) which depicts a figure bent in prayer at an altar under a series of Gothic arches with views of a garden beyond.

Palette: A series of warm brown tones likely to be made from a complex mixture of greens, yellows, reds, white and earths

Dimensions: 350x 250mm

Date: c.1915-1917

Archive number: GB3025-1-4-59

Inscriptions: None

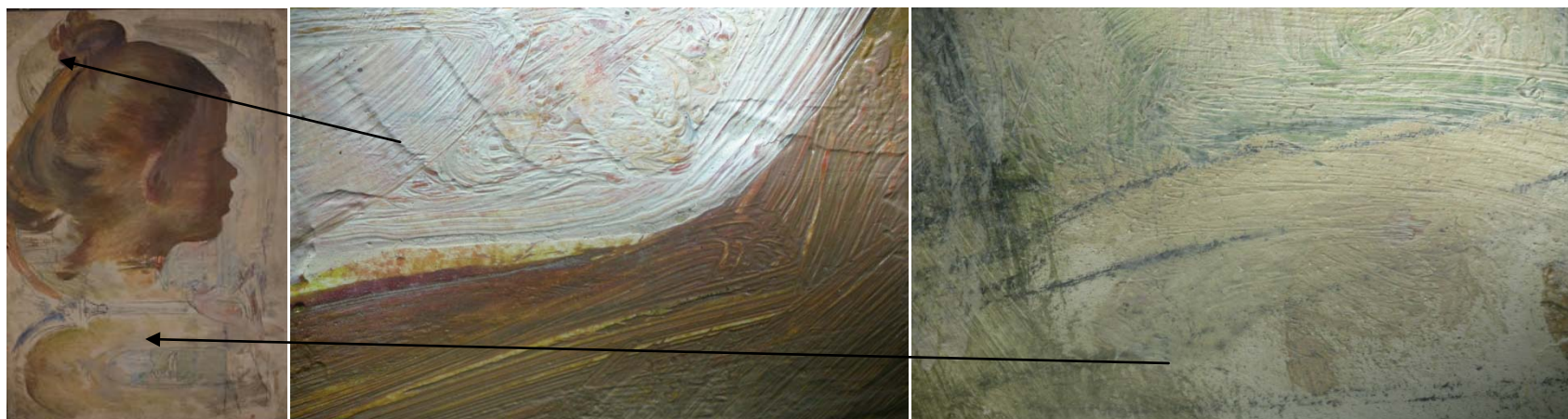
Technique: The study below the girl's head appears to be drawn in lithographic crayon or charcoal and possibly tempera in the background due to its matt surface. The head however is executed in oil. The size layer (gelatine) and possibly tempera layer has prevented the oil from migrating to the verso of the paper and causing localised staining.

The study was pinned on all four corners to a board during execution. The paint is likely to have been applied with a hogs-hair brush, due to the distinct brush strokes, grooves in its surface suggests Sims dragged the sides of the brush through the paint. The study has a delicacy borne out of careful observation and command of the medium. The light background appears to be painted last by its sharp relief which serves to accentuate the contours of the face.

This is a careful and quite laboured study which probably took many hours to complete.

Medium: Oil paint over charcoal and aqueous-based paint (egg tempera)

Paper support: Moderately thick European wove (very discoloured suggesting a poor fibre furnish such as wood) mould made? smooth surface both sides possibly hot pressed or calendared. Straight cut edges. Size of sheet and regularity of dimensions suggest commercial sketch book but it does not correspond to any Roberson's, Reeves or Whatman standard sizes.



Figs. 2 & 3: Details x 6.3 mag. Left, vigorous brush strokes applied with a hog hair brush: Right, smoother passages of opaque paint over under-drawing.

Technical examination

Sample site	Description	40x magnification	UV	IR	IRFC		Inference
1	Head dark brown	Dense opaque	Absorbing strongly	Very pale /transparent	Red		Vandyke brown
2	Mid blue		Blue Reflecting	Pale grey	Red		Cobalt or French ultramarine
3	Pale green	White possibly mixed in with pigment	Fluorescing emerald green colour	Very pale grey	Pink		Viridian mixed with lead or zinc white
4	Rust red	Opaque	Red brown Absorbing	Transparent White	Dark yellow		Venetian red
5	Under drawing Black	Greasy/waxy texture Suggests lithographic chalk as there is no evidence of smearing	Strongly absorbing Suggests carbon based	IR provides a clearer visual description of previous discarded drawing below	Blue tinge Carbon based		Lithographic black chalk

Spiritual study



Fig. 1: Reflected



UV



IR



IRFC

Description: A *Spiritual study* of a male figure lying on his back at the centre of the composition with one arm outstretched towards the heavens. The exact orientation of the sketch is not known, but it is likely to be ascending vertically as presented

The intangible forms and ambiguities of scale and space may have been inspired by a number of things, for example Kandinsky's and Klee's experiments with the emotional effects of colour and correlations between art and music: early cinema and theatre and Thomas Wilfred's *Lumis* exhibition which involved colour light effects

Palette: Limited palette of white, red, blue and purple with touches of yellow. Colours largely applied unmixed

Dimensions: 360 x 280mm

Date: c.1928

Archive number: GB3025/1/4/87

Inscriptions: None

Technique: Oil on paper (oil migrated out of the film into surrounding area and discoloured the paper). There is also evidence of wax being added to the paint. The surface is soft to the touch, burnishes easily under slight finger-nail pressure and it melts at temperatures above 40°C. Blanching is associated with areas of wax. Paint is readily applied with stiff moderately sized hogshair brush. Very little blending of edges, there is also evidence that the paper was attached to a drawing board during execution by the drawing pin marks at each corner.

Medium: Oil.

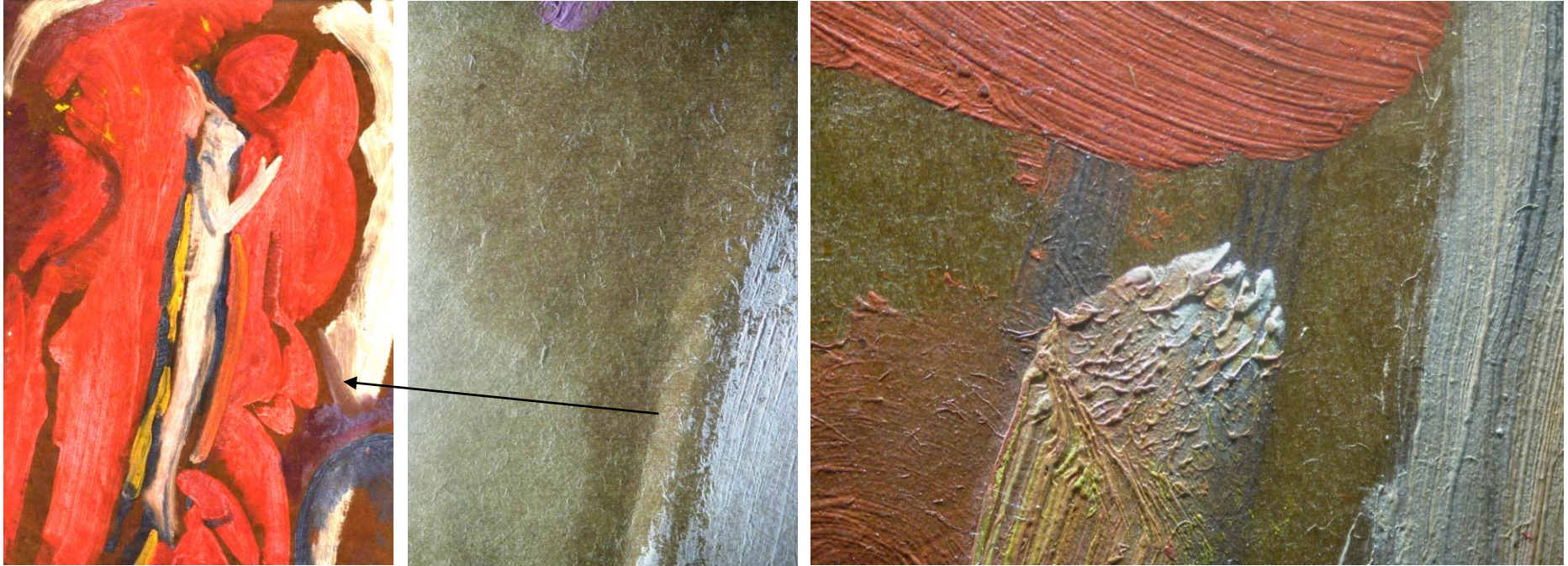
Paper support: Wove, European machine made brown paper, 'hot pressed' thin (approx 70gsm) and likely to be composed of wood fibres and alum and rosin sized. The surface texture is not dissimilar to a lightweight (Kraft) wrapping paper.



Figs. 2 & 3: Left, Tracing from the archive: Right study in mixed- media possibly egg tempera with black chalk under-drawing on cartridge style paper. Study in the collection of Bethlam Hospital Archives and Museum.

Technical analysis

Sample site	Description	40x magnification	UV	IR	IRFC		Inference
1	Red orange	Opaque dense	Brown moderate absorption	White	Yellow		Vermilion
2	White	Moderately transparent	White Fluorescing bright white with yellow ting	White			Zinc oxide
3	Yellow	Opaque	Strong absorption	White	White		Aureolin
4	Violet	Moderately opaque	Fluorescing blue purple	Pale grey	Orange brown		Cobalt violet
5	Dark Blue		Strong absorption Blue purple	Strong absorption	Very dark blue		Prussian



Figs. 4 & 5: Detail x 6.3. Left, penetration of the oil medium into the porous paper causing considerable discolouration to the support: Right, areas of raised impasto

Study -Boy in Landscape holding eves of corn



Fig. 1: Reflected light



Fig. 2: Detail

Description: A young boy (likely to be his son Alan) in a coastal landscape, wearing white gown holding eves of corn. The loose coarse brushwork may have been applied with a palette knife. Predominantly oil but white passages appear to be painted in egg tempera.

Palette: Predominantly earths, green (viridian?) and white with blue, pink and yellow mixed with white.

Archive number: GB3025-1-2-5

Date: c.1905

Size: 300x 450mm

Support: Cedar wooden panel with bevelled edge - tangentially cut, 3mm thick

Medium: Egg tempera overlaid by oil paint (poppy oil) confirmed by Dr Brian Singer, Northumbria University, using GCMS and FTIR. This is a significant result as it marks the earliest known example found on any painting of Sims using egg tempera. It also coincides with his first diary entry there he records 'dragging tempera white over the frosty ferns and brambles in *Jack Frost*.' Sims diary, 12 January 1905.

Technical examination

Table 1:

Sample No	Location	Colour	40x mag	Other constituents likely to be present	Inference
1	Bottom left edge	Mixture	Transparent pigmented film Characteristic of oil glaze/scumble	Copal wax medium-tempera possible in background	Oil in Roberson's medium (which contained copal and linseed oil) possibly with traces of mastic Sims writes of using linseed and poppy oils (3 parts turpentine to 2 parts oil)

Media analysis

Table 2: (Analysis performed by Dr Brian Singer 2006)

Sample no	Sample site	Technique	Peaks/ bands	Constituents present	Inference	Comment
1	Bottom left edge - scraping	FTIR	2927.3 1704.5 1383.2		Oil	
	“	FTIR	1080.3	Silicate or sulphate? Oil?	Oil?	
	“	FTIR	725.0	Terephthalate alkyd	Alkyd based resin coating?	Earliest known use <u>1950s</u> Applied therefore after Sims death?
	“	GCMS Oil analysis (1)	15.05 20.92	Azelate (cq dioic acid ?) Palmitate Suberic- C 8 dioic	Drying oil	Suggests poppy oil rather than linseed due to low levels of stearate. Sims wrote of using poppy oil

			13.25	(octanedioic, heptanedioic acid 3 and 4 methyl dimer)?	Traces of alkyd resin	Confirmed by FTIR
			16.72	Sebacic (decanedioic acid)		
			14.29	Terephthalate acid		
			23.63	Stearate		
			23.30	Oleate		
		GCMS Protein analysis	9.88	Serine	Egg	Egg
		(2)	10.27	Raline		
			10.84	Glycine		
			10.95	Acetamide		
			14.41	Leucine		
			14.66	Isoleucine		
			16.98	Proline		
			19.70	Aspartic acid		
			21.55	Phenyl alanine		
			22.10	Glutamic acid		
		GCMS amino acid analysis	9.78	Serine	?	?
		(3)	9.88	?		
			10.27	Valine?		
			10.?	Glycine?		
			10.93			

(1)Using AcqMethod PAINT (2) Using AcqMethod AMINO1 (3)Using AcqMethod AMINO1

Village from the Fields



Fig. 1: Reflected light before cleaning



Fig. 2: During cleaning

Description: A village and church in the mid-ground. Like so many of Sims' landscape compositions the focus is on the sky and mid-ground

Palette: A range of earth colours, greens white and blues with touches of red (Indian or light red?).

Size: 124 x 213mm

Archive number: GB30325-2-76

Date: c.1912-1916?

Technique: Largely oil but the pitted appearance in the sky suggests the white may be egg tempera. White ground present except in the sky

Support: Cedar softwood panel with slight bevelled edges, tangential cut, 3mm thick

Technical examination

Table 1:

Location /sample no	Colour	40x mag.	Other constituents likely to be present	Inference
S2 Top left Background		Buttery texture and raised impasto characteristic of oil Thin lean washes in a few places	Possibly Roberson's medium -copal based?	Oil paint

Media analysis

Table 2: Analysis performed by Dr Brian Singer 2006

Sample no	Sample site	Technique	Peaks/ bands	Medium present	Pigment/fillers	
2	Bottom left edge - scraping	FTIR	2923.4			Oil
			1728.1			
		FTIR	1385.1		Basic lead carbonate	lead white pigment
			1044.5			
			679.2			
	“	GCMS amino acid analysis (3)	9.88	Serine	Egg May be proteins present from glue size layer?	Egg
			10.27	Valine		
			10.82	Glycine		
			11.56	Benzoic		
			12.86	Alanine		
			14.40	Leucine		

			14.66	Isoleucine		
			16.98	Proline		
			19.71	Aspartic acid		
			21.54	Phenyl alanine		
			22.10	Glutamic acid		
		GCMS oil analysis	9.94	Quinolinecarboxldehyde		
	“	(1)	13.24	Octanedioic acid		
			15.03	Azelate		Drying oil
			20.91	Hexadecanoic acid		

1) Using AcqMethod PAINT 3Using AcqMethod AMINO1

Study of a bombed building



Fig. 1: Reflected light

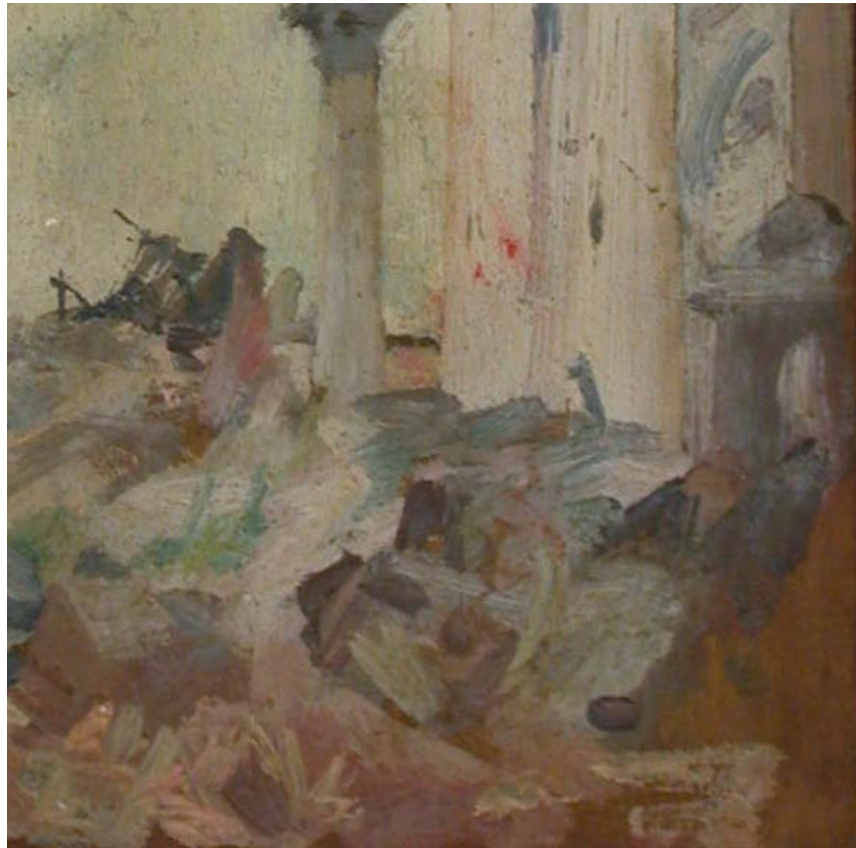


Fig. 2: Right detail of pitted surface suggesting egg tempera

Description: A study of a bombed building? Based on Roman ruins with classic Doric or Corinthian columns similar to those found in *An Island Festival*

Palette: A range of earth colours, greens white and blues with touches of red (Indian or light red?).

Size: 125 x 213mm

Archive number: GB30325-3-2-46

Date: c.1914- 1916?

Technique: Egg tempera and oil by the pitted appearance in areas of white, over white priming

Support: Cedar softwood panel with slight bevelled edges, tangential cut, 3mm thick

Technical examination

Table 1:

Location/ sample no	Colour	40x mag	Other constituents likely to be present	Inference
S2 Top left background	Predominantly white transparent brownish glaze in parts but not visible over the sample	Pitted, porous matte surface characteristic of Tempera possibly in background – oil glaze maybe present Possibly in copal wax medium	Copal wax medium-tempera possible in background	Tempera with oil glazes over the top

Media analysis

Table 1: Media analysis performed by Dr Brian Singer 2006

Sample no	Sample site	Technique	Peaks/ bands	Medium present		Inference
S1	Bottom left edge - scraping	FTIR	2923.4 1728.1	Oil		Oil

3	Bottom edge -scraping	GCMS protein analysis (2)	9.88	Serine	Egg tempera and/or traces of animal glue possibly from glue pigment ground
			10.27	Raline	
			10.84	Glycine	
			10.95	Acetamide	
			14.41	Leucine	
			14.66	Isoleucine	
			16.98	Proline	
			19.70	Aspartic acid	
			21.55	Phenyl alanine	
			22.10	Glutamic acid	
	“				

(2)Using AcqMethod AMINO1

Study for *And the Fairies Ran Away with Their Clothes*

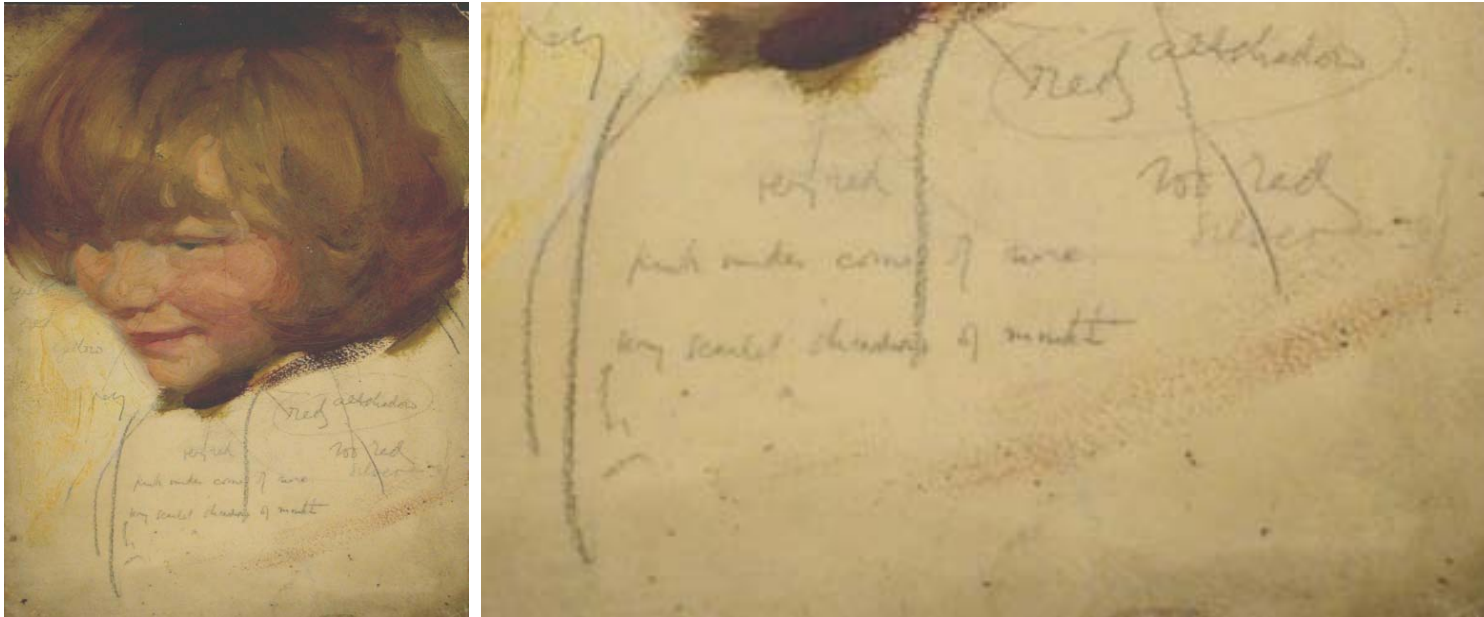


Fig. 1: Left, Reflected light: Right, detail of graphite notations mainly indicating placement of colours

Description: Head of Alan with pencil notations –study for *And the Fairies ran away with their clothes* (1919). Verso: six individual thumb nail sketches unrelated to above painting in graphite? (See also Chapter one for other related studies)

Palette: A series of warm brown tones likely to be made from a complex mixture of greens, yellows, reds, white and earths

Dimensions: 281x 194mm

Date: c.1919

Archive number: GB3025/1/4/64

Inscriptions: Several notations relating to colour palette: Top left *Yellow/ red /yellow/ grey/ med/ all shadow/ very red/ too red / pink under corner of..../ very scarlet shadows of mouth*

Technique: Oil and charcoal under-drawing over a cream coloured ground or under- paint layer which extends relatively uniformly to the edges of the paper - its appearance is matt suggesting egg tempera or lean oil paint.

The paint is likely to have been applied with a hogs-hair brush due to the distinct brush strokes and groves in its surface which suggests Sims dragged the sides of the brush through the paint.

Medium: Predominately oil with charcoal/litho crayon under-drawing. The presence of egg tempera should not be discounted until media analysis has been carried out

Paper support: Commercial oil primed paper- thick European wove very discoloured possibly mould made with mixed fibre or cotton furnish, 'not' surface similar in texture on both sides. Straight cut edges. The size of sheet and regularity of dimensions suggests a commercial sketchbook but it does not correspond to any Roberson, Reeves or Whatman standard sizes (11 x 7 ½ inches). Similar in appearance but thicker to other supports in the archive which have the stamp *Winsor and Newton's oil sketching paper, Made in England*



Figs. 3 & 4: Details x 6.3, left, impasto suggests oil although the surface is very mat. No bubbles visible in the paint film which would suggest egg tempera: Right, the commercial oil priming added to the paper is relatively thickly applied with visible brush strokes suggesting it was done by hand rather than mechanically applied. It is also possible that Sims applied the ground himself

Study for *Playmates*: Mother and Child



Fig. 1: Reflected light (during cleaning) *tachist* marks are strongly in evidence in this study: Fig. 2: Detail

Description: A small preparatory sketch for *Playmates* depicting a small nude boy (John or Alan?) ankle deep in the water with a white sailing boat. His female companion (Agnes?) is dressed in a pink gown and is bent over the boat whilst holding her dress out of the water. Part of Sims' early outdoor images set in Arran. The study is rapidly executed in an impressionist style with soft edges to the forms and bold economical strokes made with a hogs-hair brush. The palette is limited and a great deal of white has been mixed with each colour to harmonise and unify the composition.

Palette: Predominantly white and earth colours with blue, pink and yellow.

Date: c.1902

Archive number: GB3025/1/4/10

Dimensions: 140 x 90mm

Inscriptions: None

Technique: Oil, paint no evidence of under-drawing. The paint is likely to have been applied with a hogs-hair brush suggested by the distinct brush strokes. Touches of impasto are evident in the white passages. Drawing pins in all four corners suggest that Sims attached the sheet of oil sketching paper to a board or the lid of his paint box.

Medium: Oil – commercial tubes most likely

Paper support: A medium weight European wove paper. Linen-style textured surface on recto only which has also been covered with a commercial gesso/ glue ground. Three straight cut edges and top edge irregularly. One related example in the archive [GB3025/1/4/16] bares the George Rowney blue oval stamp. Although neither conforms to the standard Rowney sketch book sizes suggesting they were both cut from a larger sheet. Rowney, Winsor and Newton and Roberson each supplied their own range of individual sheets of primed paper in smooth, fine, and coarse canvas grain. (See Appendix 16 Material database).

Study for *By the Arran Sea*

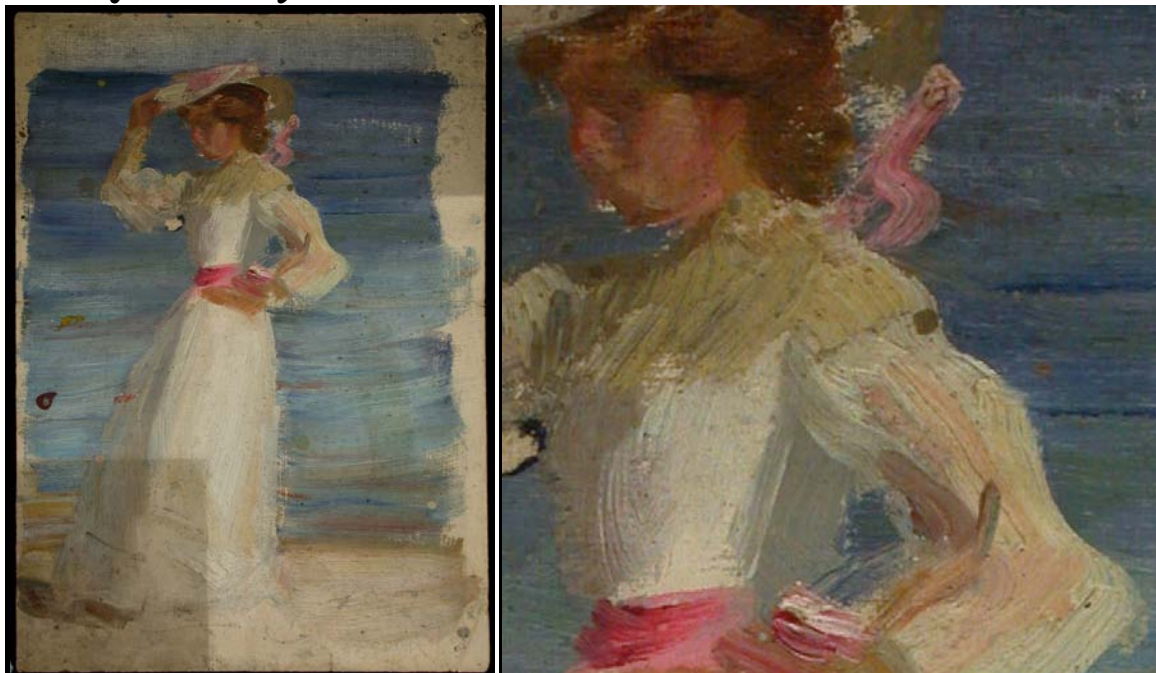


Fig. 1: Reflected light (photographed during cleaning): Fig. 2: Detail of impressionistic brush strokes

Description: Impressionistic style figure study of Agnes in a white dress with red sash and straw hat. Painted most likely, whilst on holiday on the Island of Arran.

Palette: Predominantly white with blue, pink and yellow mixed with white. Touches of umber or sienna in hair and face

Dimensions: 140 x 190mm

Date: c.1902-5

Archive number: GB3025/1/4/14

Inscriptions: None

Technique: Oil paint rapidly applied with a hogs-hair largish round ferrule brush. Distinct brush strokes visible and oil-rich in areas of impasto. Very lean washes appear under thicker applications of paint

Medium: Oil paint

Paper support: A medium weight European wove paper. Linen-style textured surface on recto only which has also been covered with a commercial gesso/ glue ground. Three straight cut edges and top edge irregularly. One related example in the archive [GB3025/1/4/16] bares the George Rowney blue oval stamp. Although neither conforms to the standard Rowney sketch book sizes suggesting they were both cut from a larger sheet. Rowney, Winsor and Newton and Roberson each supplied their own range of individual sheets of primed paper in smooth, fine, and coarse canvas grain. (See Appendix 16 Material database).

Appendix 6

Survey of Sims' sketchbooks

General overview of the contents of the sketchbooks

A complete photographic record of the contents of each sketchbook can be found in Appendix 7 which also contains a copy of his *Studio Diary*.

- **Landscape studies:** Mainly linear in construction and drawn in graphite several of which are accompanied by notations for example indicating specific colour passages, placement of light and shadow etc.
- **Figures or groups of figures:** Drawn from the life model and the imagination
- **Thumbnail sketches:** Relating to the overall construction of a composition drawn from the imagination and largely executed in graphite / black chalk/charcoal.
- **Compositions and techniques inspired by other artists' works:** For example Chrome, Sickert, Steer, John's etc. Technical details and materials are also occasionally discussed.

Recurring themes include: Bathers and beach scenes, mother and child, studies for portraits, figures in the landscape, still life, drapery, architectural details and statuary and by far the most numerous are his Sacraments and Spirituals studies. The drawing styles vary with each book from detailed graphic work to relatively abstract studies. Only a very few sketches have titles or links to completed paintings although lists of known paintings, sale prices and commissions are occasionally found. Only three small sketchbooks contain colour studies and these are devoted to landscape or portraiture. Sims ideas in the main appear to begin in monochrome.

Although variations occur, Sims preferred choice of paper for graphite work was a thin, 'hot pressed' J. Greens handmade or a mould- made cartridge paper. For watercolour or sepia studies a rough hand-made Whatman paper was selected. All books were of high quality and expensive items to purchase.

The progression of an idea, i.e. several sequential studies following one another in one volume, occurs only in certain books. In many cases the themes change rapidly from one page to another which is perhaps a reflection of Sims response to the many external creative impulses of the period or an inability to settle on one idea at a time. The books also illustrate the process of co-opting past traditions to modern concerns particular in marrying the artistic methods of the Italian Renaissance to the plastic concerns of contemporary art.

Sketchbook GB3025/4/2

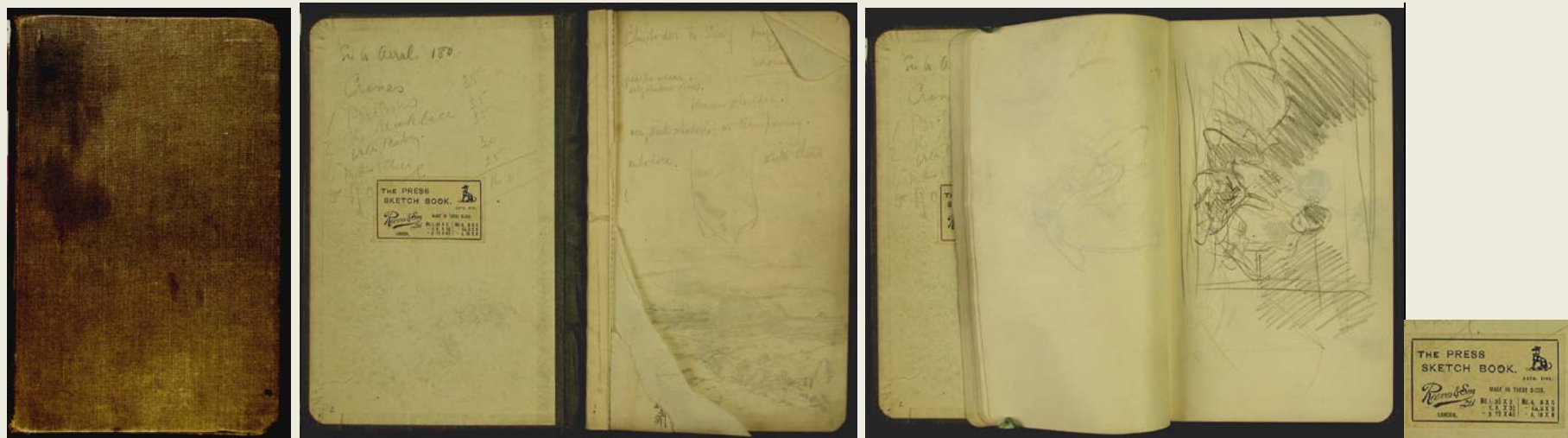


Fig. 1: Binding, inside cover, pages and colourmens label

Book type: Brown course linen *Press Sketch Book* manufactured by Reeves and Son Ltd. Perforated sheets made in three sizes, No. 13 ½ x 3 ins, No. 25 x 3 ¼ ins, No. 37 ¼ x 4 ¼, No. 48 x 5 ins, No. 4A 9x 6 ins, No. 5 10 x 5. 56 pages, 44 loose sheets.

Date: 1898 to 1927? (Chicago, September 1923 appears on inside sleeve)

Description of contents: Includes sketches for portrait of Agnes of 1898, studies for compositions figures in classical settings, *Lady With Pearls* studies (1920) p.12 and p.13, rough notes pertaining to landscapes, studies of mother and child reminiscent of *June* (1924), and architectural features.

Loose sheets include sketches for the *Spirituals* – therefore far later than the bound pages in book. All but one sketch, which is executed in watercolour wash, are drawn in graphite pencil. One or two of the loose leaf sketches are strengthen in black or blue ink applied with a pen.

Size: 130 x 200mm.

Notations: Many notes throughout in graphite and fountain pen.

Written in graphite inside of the front cover are comments on the sale value the following compositions, *Cranes* £35, *Balloons* £35, *The Necklace* £35, *Water Babies* £35, *Mother and Child* £30, *Rose* £25.

Reference to Monticelli, Cezanne, Boucher, Manet on p.11

Reference to Sargent's fountain study p.47

Paper description: Wove, buff coloured paper hot-pressed possibly cartridge (loading agents)? mould-made? light weight (approximately 90gms?)

Loose sheets are on machine-made, wood fibre, wove, red ruled writing paper. Poor quality paper likely also to be alum and rosin sized.

Watermarks/ counter marks: None.



Figs. 2 & 3: Left, Loose sheet from sketchbook: Right, further pages from sketchbook.

Sketchbook GB3025/4/3

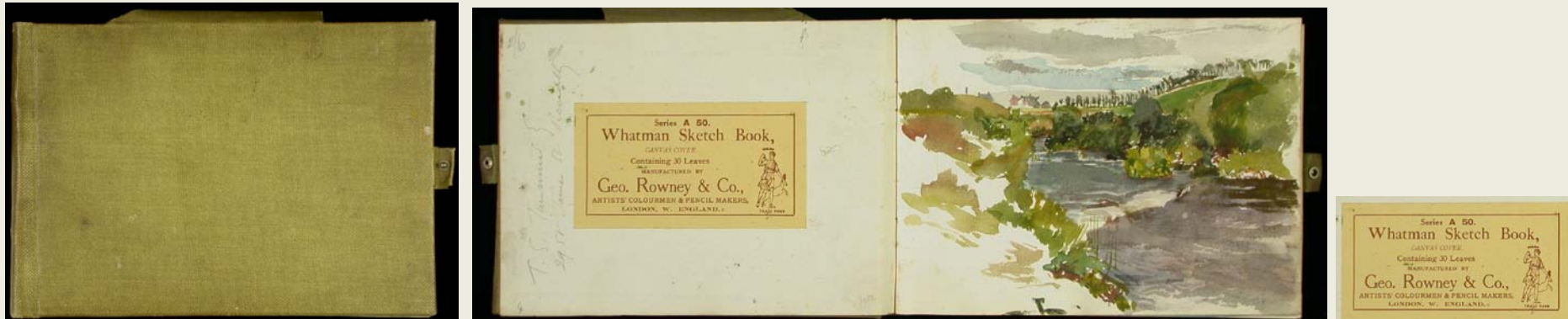


Fig. 1: Binding, inside cover and colourmens label

Book type: Light brown course weave canvas covered sketchpad with 25 ½ pages. Whatman Sketch Book manufactured by Geo. Rowney and Co. Series A 50. Canvas and metal clasp fastening. Groups of 4 sheets folded and stapled (2 metal staples) glued into headband with animal adhesive, quality item.

Size: 130 x 180mm

Date: c.1900-1903

Description of contents: The book contains mostly watercolours (transparent) of landscape and seascapes possibly Scotland? Four studies of Agnes wearing a straw hat and four graphite thumbnail sketches of landscapes with colour notes attached. The landscapes are reminiscent of the works of the early British watercolourists especially Crome and Cotman. Extremely well observed and vigorous in style in a tradition palette of blues, greens and earth colours. The influence of Philip Wilson Steer is also evidence. All studies appear to have been drawn direct from nature.

Notations: Some notes- relatively to colour and hues.

Description of paper: White Whatman, wove, handmade, rag, 'not 'surface, gelatine tub sized, medium weight approx 200gms?

Watermark/ Countermark: Fragments of J. Whatman (Turkey Mill) watermark on several pages

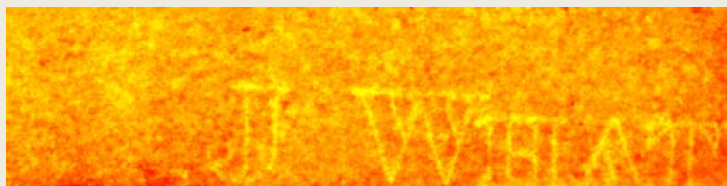


Fig. 2: Watermark



Figs. 3 & 4: Top and bottom, further pages from sketchbook

Sketchbook GB3025/4/4

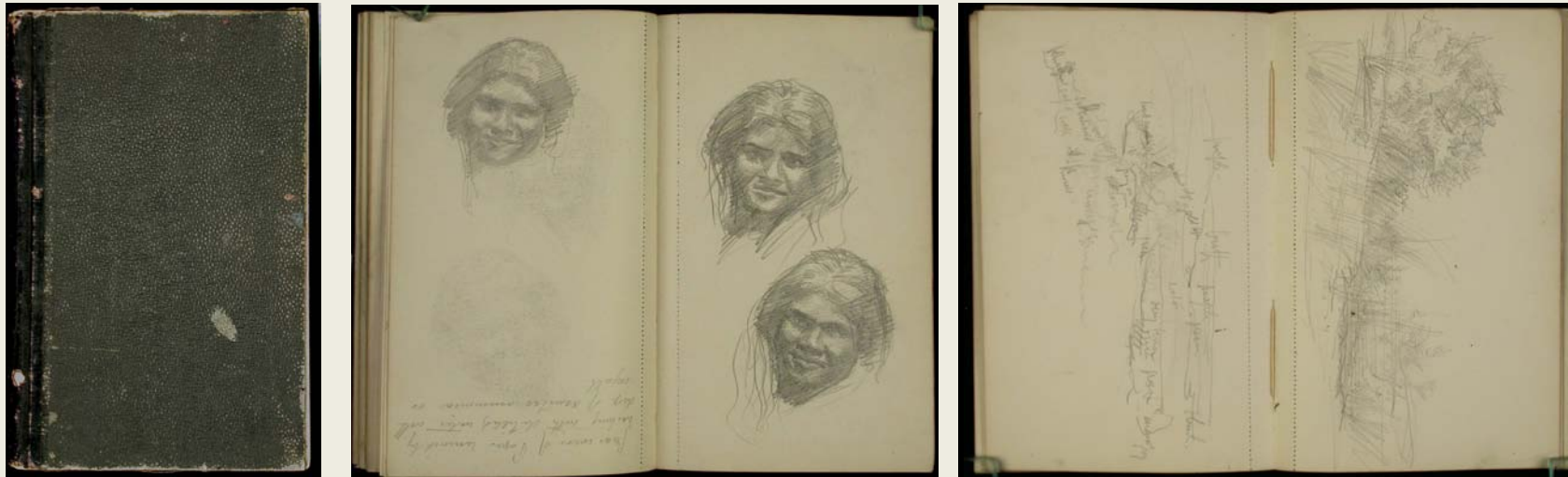


Fig.1: Binding and inside pages of sketchbook

Book type: A textured black leather covered sketchpad 41 pages and one loose sheet. Book manufactured by Charles H. West, Finchley Road London. Individual sheets of paper perforated for easy removal. Sewn into headband with linen cord

Date: c.1905

Description of contents: Mainly graphite drawing possibly executed in Northern France (Étaples, Paris, Plâge) and Bruges. Tonks/Augustus John inspired drawings of a woman's head (very similar to portraits of Dorelia, a partner of Augustus John). Several landscapes and seascapes eight of which are in transparent watercolour and reminiscent of Wilson Steer's early Brittany works. There are also a number of thumbnail sketches of ideas for compositions. Pencil notations and colour notes throughout.

Size: 180 x 110mm

Notations: Many throughout mostly in graphite

Paper description: Hot-pressed/calendared, ivory coloured wove, possibly J. Greens and Son? Light weight (approximately 90gms)

Watermarks /Countermarks: None

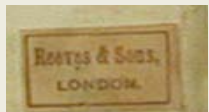


Figs. 2 &3: Further pages from sketchbook

Sketchbook GB3025/4/5



Fig. 1: Binding, inside page and colourmens label



Book type: Dark green textured leather bound sketchpad with black leather spine manufactured by Reeves and Sons, 18 pages. Sheets folded and sewn into headband with linen cord

Date: July 1904 and Spring 1905 –other religious/spiritual sketches suggesting a much later date (1920?)

Description of contents: Largely executed in transparent watercolour and one graphite study of a draped John figure. The watercolour landscape and seascape studies resemble Essex and Scotland which dates these before 1905. Studies of people on beach, striped tents and flags on sandcastles are reminiscent of Wilson Steer's Brittany works. These were probably painted whilst in Northern France (Étaples) which dates them between July 1904 and Spring 1905. Others look Dutch (windmill on horizon) or possibly Bruges. There are also six black ink wash sketches for compositions inspired by William Blake and one ink pen drawing similar in style to the *Fates* (1897).

Notations: The occasional notation in pencil – names for compositions

Size: 190 x 260mm

Description of paper: White Whatman, wove, handmade, rag, 'not' surface, gelatine tub sized, medium weight approx 200gms?

Watermark/ Countermark: Fragments of J. Whatman (Turkey Mill) watermark on several pages



Fig. 2: Watermark



Fig. 3 &4: Further pages from sketchbook

Sketchbook GB3025/4/6

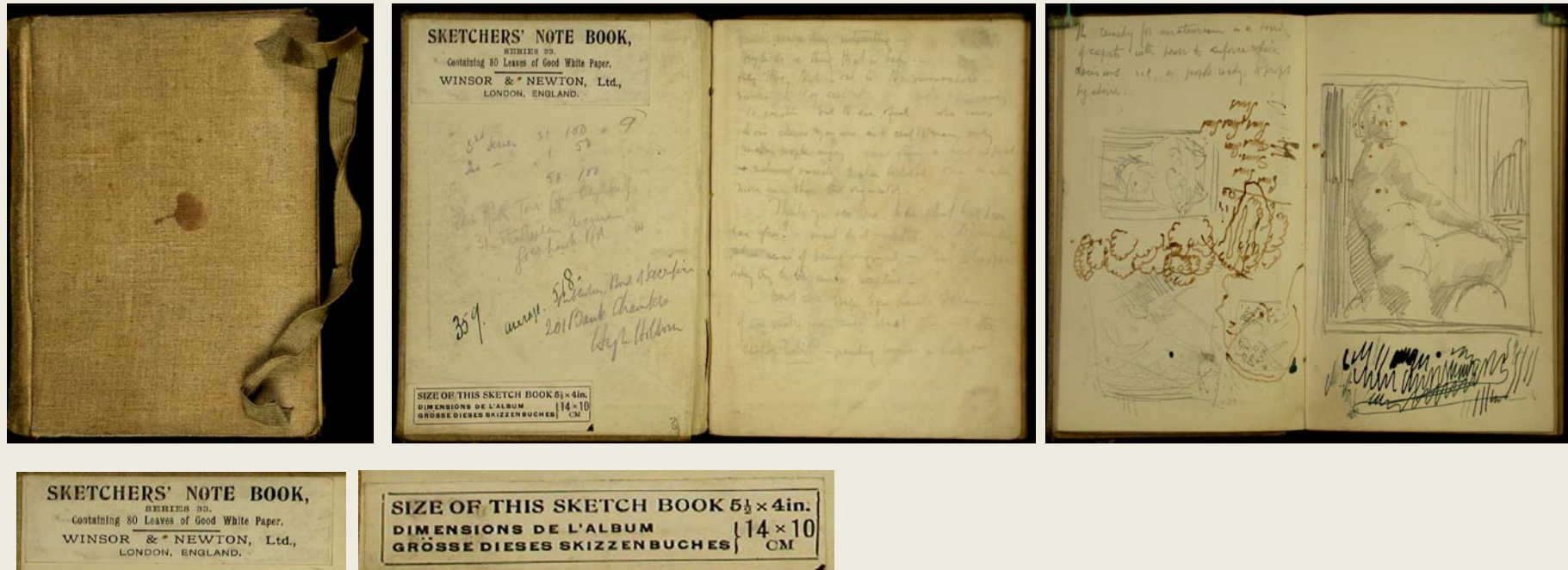


Fig. 1: Binding, inside cover, pages and colourmens labels

Book type: *Sketcher Notebook* Canvas backed- sketch book Inside cover printed inscription Series No 33 containing 80 leaves of good white paper/ Winsor and Newton Ltd. London size 5 ½ x 4ins. Size also given in centimetres 14 x 10 (sold in France) sewn to headband with linen cord, elastic fastener

Size: 140 x 100mm

Date: 1909 -1913?

Description of contents Contains sketches of *Epilogue* (1909) probably drawn from the finished painting, and preparatory sketches of *The Basket of Flowers* (1913).

Some beautiful studies of pastoral scenes with classical figures and several individual figure studies all drawn in graphite except four studies which are in brown ink. Colour combinations suggested here and there.

Book is started from both ends

P1 Wax –Reference to Lucas van Leyden and Turner

P 2 *The Wood Beyond the World* (1913) mentioned – difficult to decipher

P6 Notations in the margin ‘make sketches in tempera –semi solid and exact’.’ Colours found in nature’

P12 ‘Very matt watercolour’

P23 Study of the Three Graces

P30 Five poses of the Three Graces

P33 Sims mentions the following titles *Coming of Spring* (1912), *Gothic {evening?}* (date unknown), *Pan Pipes* (date unknown)

P39 ‘Watercolour /tempera - litho *Basket of Flowers* (1913) wash on zinc’

P41 Studies of two figures kneeling by fountain dated? 3.10.12 , they relate to a study in the archive

P40 Titles to some thumbnail sketches *The Old Beautiful Lad*, *The Visitor*, *The Home on the Hill*, all three compositions have yet to be traced

P47 *Wood beyond the World* like study i.e. central figure of Madonna

P52 Landscape possibly Dymchurch, *Fountain* (1908) style studies

P30 Small sketch of figure and bees

P24 Pencil sketch of cupid boy in a tree

Reverse of book

P1 'Charcoal, amber squares'

P4 'All composition is in view of the technique' (written in brown ink – fine nib).

P2 'To paint but to see feel, who cares how clever you are as a craftsman Watercolours – charcoal on thin paper'

P11 'Drawing should be designed like a Beardsley. Every stroke beautiful. Flood the large areas with colour using 3 colours and blue black, and then enforce shadows and shapes. Do very little, the whole should be clear. All pale colour. When stained finish in charcoal keep very slight as little done as possible. Do not realise throughout'.

P12 'Pencil 3B and 3H in figure –does not disturb colour, should be washed with slight body colour'

P 12 'Burnt umber and white to correct local colour in tempera flesh'

P13 'Head of a boy with long beard? Draw in tempera fine then scumble colour. Never draw the light and shade always the construction.'

P14 'Grey and green'- Sims mentions the colour grey a great deal throughout his notes

P16 'Oxide of chromium, violet.'

P19 'Watercolour as a tinted drawing – have large spaces white or slightly tinted over drawing- treat as a cartoon-Graphite very blue.'

P27 'One does not learn art by writing about it or by looking at pictures but by painting. The opinion of a bad painter is not as valued as that of a good one.'

P37 'Drawing from nature – do not lose character in a pattern.'

P41 'Why do realism done so well, already if novelty the thing does not lend itself if copied as usual - study reality and find a formula'

P42 'Has there ever been a great imaginative artist, also a realist and do we not prefer his realistic small paintings. When we say imagination we mean literature. Here is imagination treatment of form and light and shade. Full of Saxon craftsmanship'

P43 'Drawn exhaustively from models in pencil faintly washed. Enjoyment of the figure in detail and execution, not in composition and mass.'

P45 'Why not a flower or ribbon boarder and moulding like [?] pattern in silhouette.'

P 46 Sims describes painting a tree 'Sunlight through beech leaves yellow simple on olive black- mat green of trunks against green hue flat wash of shadows[gradating] brown sharp, flash of purple brown twig strong reflected light in trunk from ground in yellow light - gold grey with gold lights' 'Why not prepare ground solid tint and draw with the brush prismatic make each figure of garden

P47 'Madonna drapery very careful- all grey like Raphael'

P 49 'Beardsley and Raphael' 'Draw light pencil 4B ...put in line of drapery start red chalk for line and draw form in pencil over – Rubens' 'Make many revisions in different media'

P52 'Old Italian frame-*Pavilion* (1912)'

'*Spring*- figure (oil and water)'

'Perfectly direct- turps and oil painting, not to be retouched or varnished for painting *Nymph* and *Fountain*.'

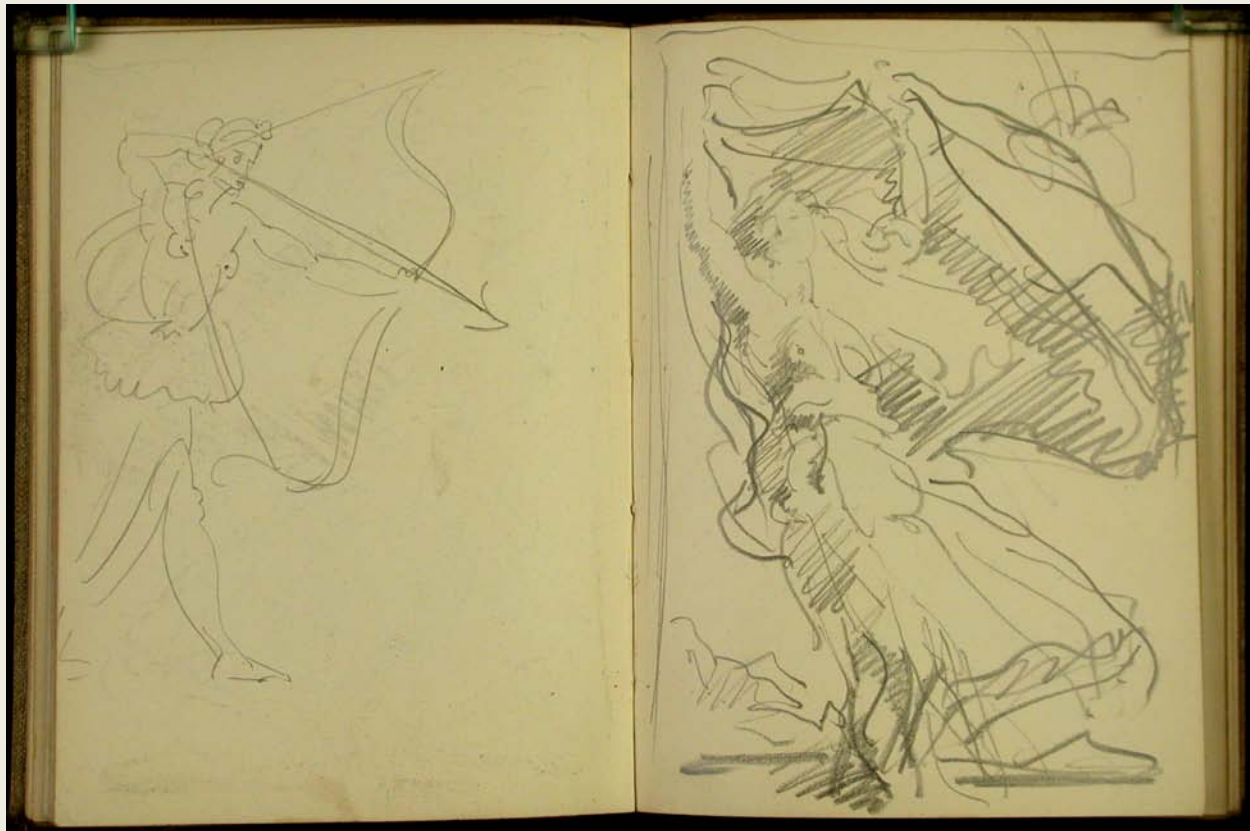
'Prismatic wax showing outline through Cupid at gate- Gainsborough'

'All tempera – girl plucking flowers'

'Japanese book.' *In Love or the Hope*, (date unknown) *After the Rain* (1912?), *Draggled Cupid* (date unknown).'

Paper description: Wove, ivory colour paper described as 'good white paper,' on the label which may suggest a made of machine made H/P possibly cartridge (loading agents)? Mould- made cartridge? Light weight -approximately 90gms?

Watermarks/counter marks: None visible



Figs. 2 & 3: Further pages from sketchbook

Sketchbook GB3025/4/7



Fig. 1: Binding and inside pages

Book type: Off white, course linen canvas pocket sketchbook with 51 serrated pages which are sewn into headband with linen cord. No supplier's details. Similar in design (without serrated edges) to *Sketchers Notebook GB3025/4/6* or *Press Sketchbook GB3025/4/2*

Date: c.1913

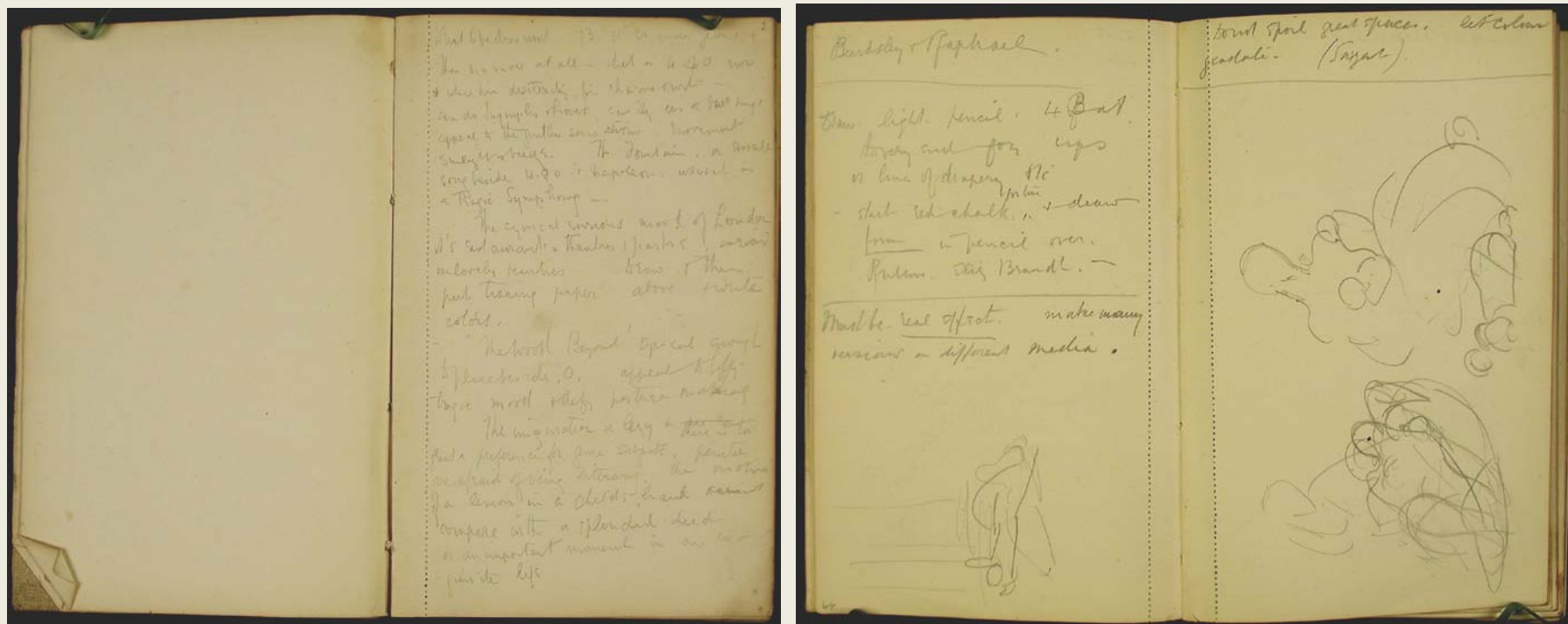
Size: 175 x110mm

Description of contents: Mainly studies for compositions (multiple figurative studies from the imagination). Identified works include *The Swallows* (c.1912), *The Little Archer* (1913) and *Basket of Flowers* (1914) and three studies for *Kenneth Clarks* portrait as a boy (1911), thumbnail sketches of landscapes, (several with colour notations attached), beach scenes not unlike Steer, one or two figure studies of young women- all executed in graphite. Sims also writes about the *Wood Beyond the World* (1913).

Notations: Many graphite notations throughout on observations related to other artists techniques i.e. Gainsborough, Turner, Rubens, technical details of paintings, rapid ideas for compositions. Reference to paintings *After the Rain* (1912) and *Dazzled Cupid* (date unknown). Most of the notations are faint making reading difficult.

Paper description: Wove, ivory colour, machine or mould-made, hot-pressed cartridge paper? Light weight (approximately 90gms?)

Watermarks/counter marks: None



Figs. 2 & 3: Further pages from sketchbook

Sketchbook GB3025/4/8



Fig. 1: Binding, inside cover and colourmens label

Book type: Off white course canvas covered sketchpad. *Canvas Cover Sketch Book* manufactured by Geog. Rowney, Series A 55 with 27 pages of and one loose sheet. Canvas and metal clasp fastening Groups of 4 sheets folded and stapled (2 metal staples) glued into headband with animal adhesive, quality item.

Date: c.1915-1920?

Size: 130 x 180mm

Description of contents Mainly landscape studies in pencil and ink, probably Sussex and possibly Northern Europe. Pencil notes on inside cover refer to *Syrid and Pattatos* (1914), and *Stormy Weather* (1913) so probably dates from around this time. Drawings look confident and mature and are linear in construction. The purpose of the sketches appears to be largely to do with the broad aspects of composition design and the placement of colour passages. To date no identifiable links to paintings have been made.

Notations: A few notations in graphite relating the placement of colour passages.

Paper description: Described on sketch book label as 'fine quality cartridge paper,' 'not' surface, off -white, wove, drawing cartridge, mould-made? Tub-sized in gelatin? Moderate thickness (approximate weight 200gms)

Watermarks or countermarks: None recorded



Figs. 2 & 3: Further pages from sketchbook

Sketchbook GB3025/4/10

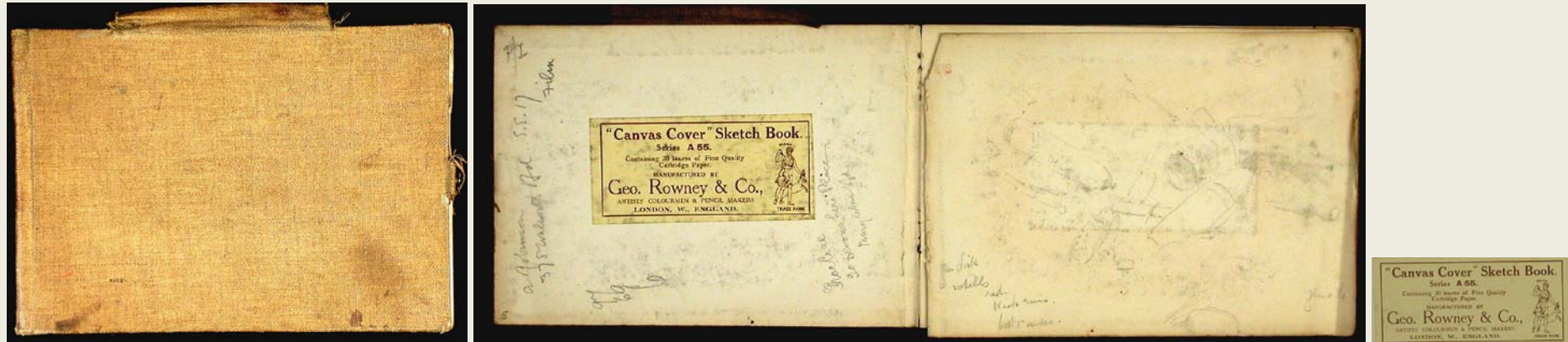


Fig. 1: Binding, inside cover and colourmens label

Book type: Off white course canvas covered sketchpad. *Canvas Cover Sketch Book* manufactured by Rowney, Series A 55 with 24 pages of and five loose sheet. Canvas and metal clasp fastening. Groups of 4 sheets folded and stapled (2 metal staples) glued into headband with animal adhesive, quality item.

Date: c.1918-1920s

Size: 130 x 180mm

Description of contents: Contains sketches of soldiers, one dated 1918 and design for war-time poster. Other sketches include architectural details, costume, Indian statuettes and landscapes all executed in graphite. Inside page contains notation 5.5.17 might refer to date. Coloured crayons used for small study in blue and red of fabric. Image at the back of the book of an early spiritual- crucifix in circle format almost identical to sepia ink study found in book GB3025/4/1

Notations: Many throughout the book often in minute almost illegible writing. Most entries accompany very rapidly drawn sketches - complex instructions

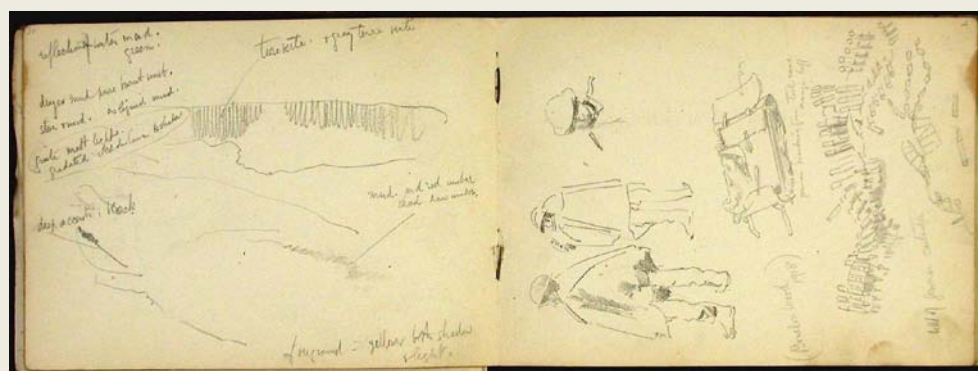
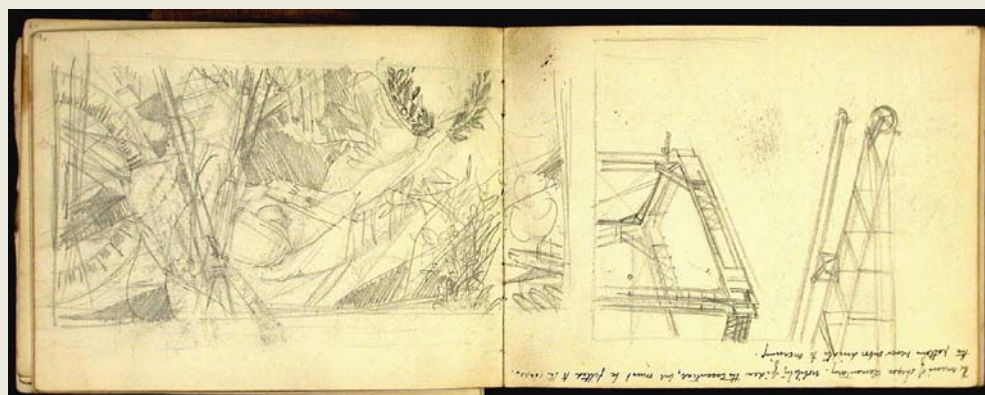
P4 'All must be composed, a decorative pattern figure in landscape. To gain perfection or fail Rembrandt e.g. the shades of pearly grey'

P5 'Fine powdered pigment sienna, gold ochre white on gold ochre, terre-verte, raw umber, and viridian'

P9 A very interesting composition in graphite- strong verticals and semi circles- quite abstract. Prostrate figure in the centre holding an olive branch. Caption on far side reads: 'The music of shapes elementary, nobility of idea the essential, but must be fitted to the shapes of pattern never subordinate to meaning'

Paper description: Described in sketchbook as 'fine quality cartridge paper,' 'not' surface, off-white wove, drawing cartridge, mould-made? Tub sized? Moderate thickness (approximate weight 200gms)

Watermarks or countermarks: None



Figs. 2 & 3: Further pages from sketchbook

Sketchbook GB3025/4/11

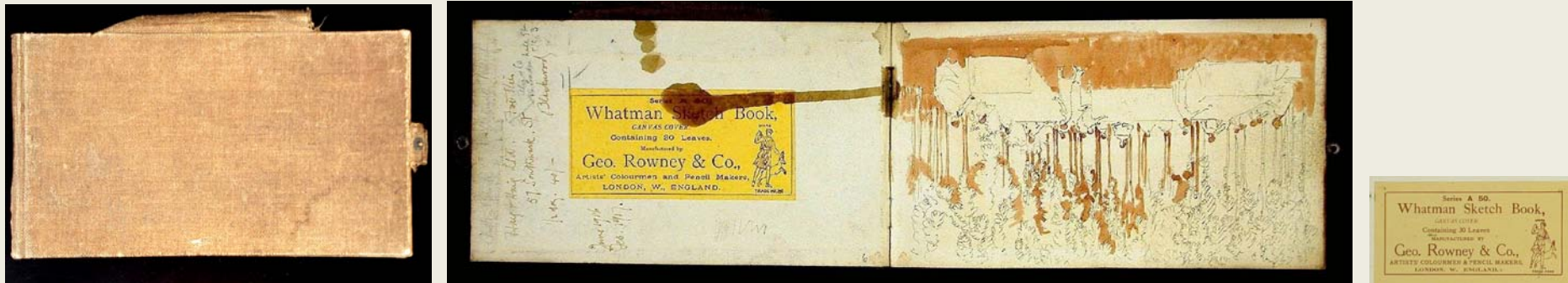


Fig. 1: Binding, inside cover and colourmens label

Book type: Dark brown course weave canvas covered sketchpad with 29 pages. Whatman Sketch Book manufactured by Geo. Rowney and Co. Series A 50. Canvas and metal clasp fastening Groups of 4 sheets folded and stapled (2 metal staples) glued into headband with animal adhesive, quality item.

Size: 100 x 180mm

Date: Dated on inside June 1916, February 1917. It is suspected however to date later (1920?)

Description of contents: The book contains many beautiful sepia pen and wash drawings all highly detailed and Blakean in style and a few graphite sketches some of landscapes. All but the landscapes are drawn from the imagination.

Notations: Several on the inside and back cover - addresses, prices, one or two inside pages have additional notes all written neatly in artists' own hand,

Description of paper: White Whatman, wove, handmade, rag, 'not 'surface, gelatine tub sized, medium weight (approximately 200gms)

Watermark/ Countermark: Fragments of J. Whatman (Turkey Mill) watermark on several pages

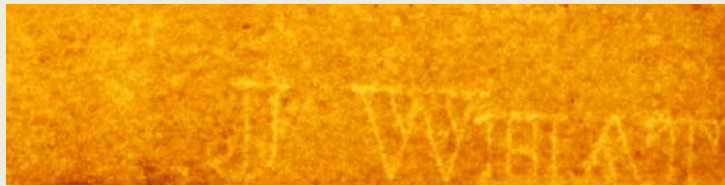
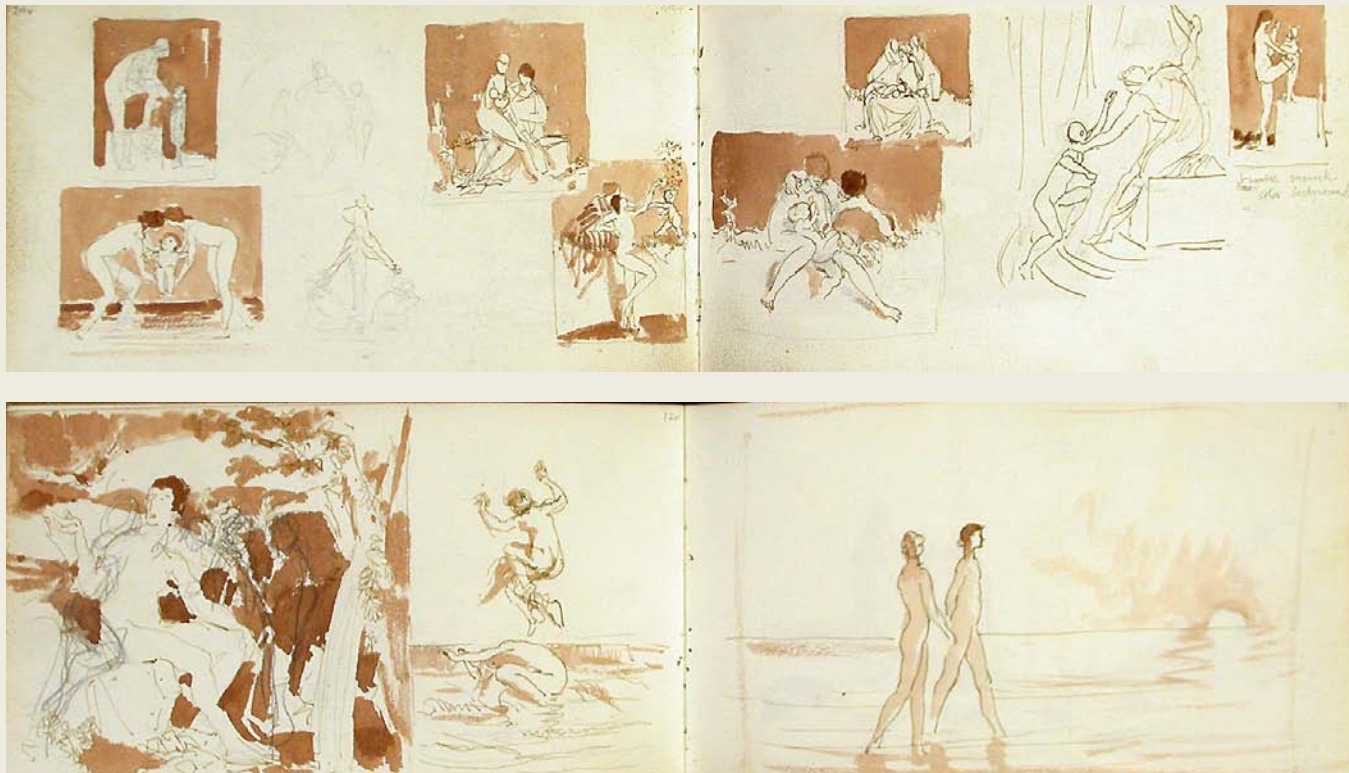


Fig. 2: Watermark



Figs. 3 & 4: Further pages from sketchbook

Sketchbook GB3025/4/12



Fig. 1. Binding, inside cover and colourmens label

Book type: Maroon leather bound sketchpad with 57 pages (half of them blank). Serrated edges pages sewn into headband with line cord. Book manufactured by John B. Smith, 117, Hampstead Road, London. John Brice Smith (1883-1921) succeeded his Father's brush making company in Hampstead Road in 1867 and developed the company from specialist brush- maker to artists' colourmen trading under the name of J. Bryce Smith c1903. This successful business gave its location near to Fitzroy Square and Euston station where he sold Cambridge colours made by Madderton and Co. Ltd. and Blockx's celebrated oil and watercolours. He also had an account with Roberson's. The shop was convenient for the studio in Fitzroy Square which belonged to John MacWhirter

Date: c.1924?

Size: 255 x 205mm

Description of contents: Figure studies mainly from life, recognisable twenties fashions. Also includes sketch for portrait of *Professor Hay* (1924). All executed in graphite except one colour study. The book also includes sketches of Alan as a teenager: P11 Female life- model (beautiful face); P23 preliminary sketch for seated unknown portrait with detailed instructions for painting; P25 & 26 very brief sketches of figures with notes

Notations: P 55 'It is highly probable that those who come after us will think we were a conceited generation since we were so fond of having our portrait painted. In every exhibition portraits out number other subjects and in addition there are many excellent private shows chiefly of portraits. I am not apologising for the quantity so long as the quality is good and the standard is so high that a good portraitist represents nowadays very good art indeed.'

'I don't think we are conceited but whether we [?] to be egotistical.... it is the fame of the day ... become a victim, like the food for successful folk.'

'I think this vogue for portrait painting does somewhat effect this attitude.'

P56 Sims writes about classifying pictures into two groups: Those where subject matter is less important than the manner of painting and those whose subject is of chief interest and an expression of how accomplished they are- 'see what a lovely thing this is I am painting'. He also added that artists of the early 20th century were largely of the first category yet wanting in regards to their technical ability. He claimed that there was no encouragement to paint profound or notable subjects- and this explained why portraiture was a common subject amongst painters due to the prevailing climate

Comment on the Brussels Primitives 'Van de Weyden- *Entombment* -' lurid sky' Portrait – prominent whites'

Paper description: Off white, hot-pressed, buff coloured, thin cartridge paper? Light weight (approximate weight 90gms)

Watermark/counter marks: None



Fig.2: Further study from sketchbook

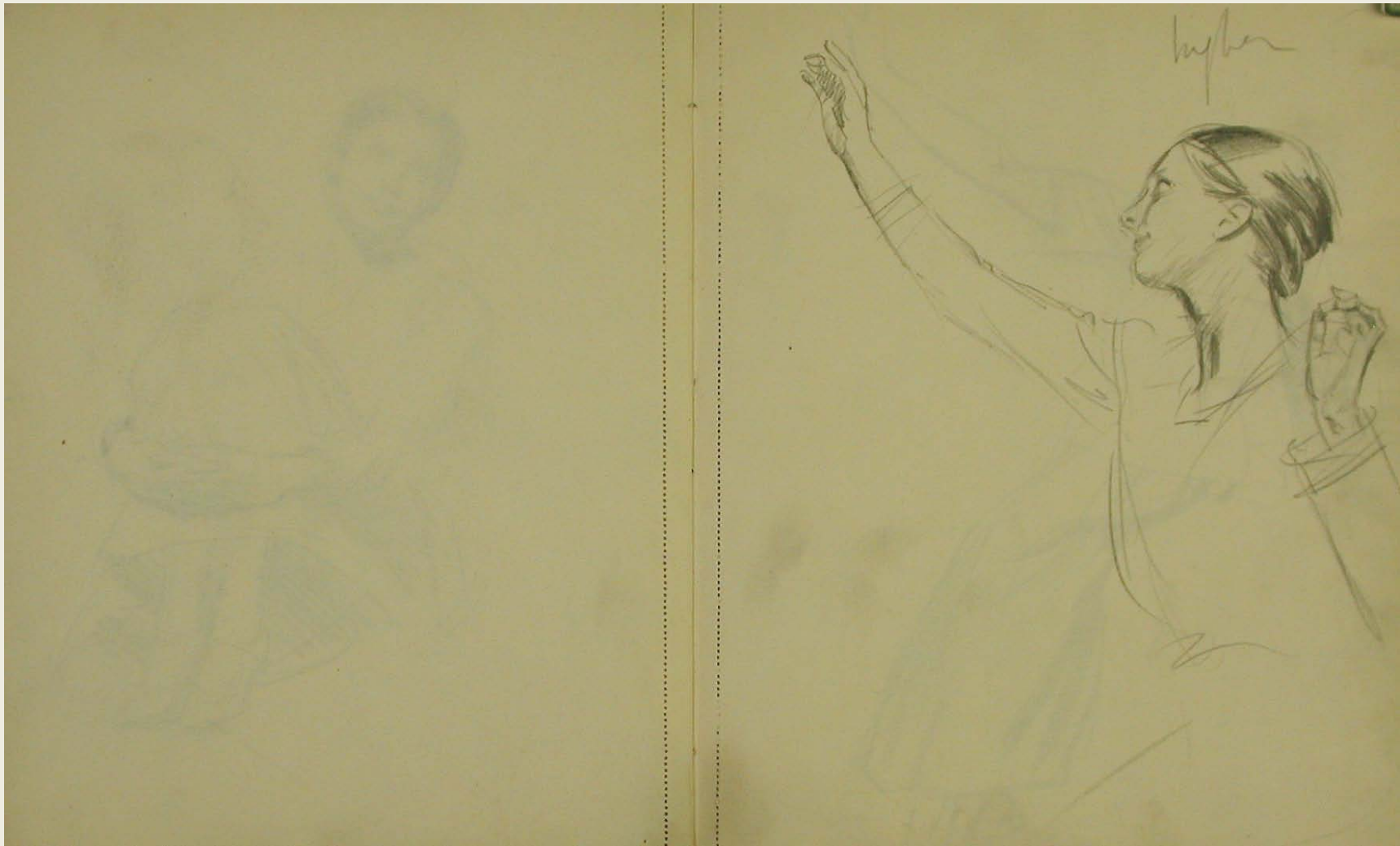


Fig.3: Further pages from sketchbook

Sketchbook GB3025/4/13



Fig. 1: Binding, inside cover and colourmens label

Book type: Dark brown textured leather bound sketchpad with black leather spine manufactured by Reeves and Sons Ltd., London. Sheets folded and sewn into headband with linen cord, 22 pages.

Date: c.1913-1920s?

Size: 185 x 250mm

Description of contents: Mostly watercolour compositional studies for portraits (including children and Lord Balfour). The women's costumes in these studies look like early twenties, not Edwardian. Bright palette and departure from earlier work. Also contains what appear to be two related studies in ink and body colour of *The Wood Beyond the World* (1913), pastoral scene reminiscent of Blake, female figure reclining with parasol reminiscent of Philip Wilson Steer watercolours c.1890s. One stylized landscape inspired by the Gauguin and the Fauves

Notations: One or two brief pencil notations only

Description of paper: White Whatman, wove, handmade, rag, 'not 'surface, gelatine tub sized, medium weight (approximately 200gms)

Watermarks /Countermarks: None



Figs. 2 & 3: Further pages from sketchbook

Appendix 8

Notes transcribed from Sims' *Reporter's Notebook*. 1895-1908

Only those entries relevant to the research have been transcribed and for convenience they are grouped under various subtitles rather than in chronological order as they appear in the notebook. The notes which appear in italics are those written in Sims hand.

Description: "Reporter's Notebook" name embossed on front cover with number 403. Half folded sheets of red lined, dandy-roll machine-made, wood-fibred paper, stapled at the top edge. Cover composed of laminated thin board bound in black buckram. 61 pages and one inserted loose sheet on wove paper all written in graphite apart from one or two which are written in blue/black ink.

Acquisition number: GB3025/4/17

Size: 110 x 180mm

Date: First dated entry appears at the front of book 29 June 1895 and from the back 1 March 1905. There are also notes relating to *The Little Faun* (1906) and *The Fountain* (1908). Several of the entries were extracted and form part of Chapters one and two in *Picture Making*.

General overview of contents: Legibility poor and Sims worked from both ends of the book.

Copious studio notes, memory aids, jottings about the technique of other artists many observations appear composed whilst standing in front of paintings. Also included are a few thumbnail sketches appear towards the centre of the book.

The first seventeen or so pages relate to general commentaries on picture making, inter-dispersed with personal thoughts and poetic reflections written in both French and English. *'It is wise to love death and pain since we are familiarity with them,' He only lives who feels could we love pain we might experience from its voluptuousness.'*

The influence of manuals and artists' treatises

Jan 17th 1905: Walked to Petworthwith Oliver Hall [pupil of his uncle [Williamson] whom he claims to be the greatest of modern landscape painters OH hates the Academy, never visits exhibitions paints pictures according to Sims in low key much glazed and imitative of the Norwich schools –Sims was rather disparaging of his' quality' of work] discussing Eastlake's *Materials for a history of Oil Painting* which he had lent me briefly the possibility of painting in watercolour finishing in oil on paper. The watercolour must be sized with Parchment size and finally varnished. Gain borough used this method and Williamson also.

I find I must not a dry picture with potato before glazing (no cracks)

Painting in watercolours

Watercolour design in one or two colours and thick in different strengths

1904: *Draw in sympathetic colours with pen or brush design as much as possible [like liber stud –plates? [ref to Turner Liber Studiorum 1872 engraved/ printed by J. Pye ?] wash very light colours [in distant plane] model up whole with brush before washing , sketching with brush rather dry keep to simple [scheme], black and lemon yellow,.....*

*On Whatman – wash in strong all detail wet, let it dry before taking out with sponge (leave white paper carefully use a little white in the colour it facilitates taking out)
Stipple some colour*

Draw rather than wash with carpenter's pencil, or other 'fat lead.

Sketch and wash different colour

Jan 12 1905: *Dragged tempera white over the frosty ferns and brambles in Jack Frost and coloured it not so satisfactory as leaving white paper.*

In watercolour one must keep it sketchy to the end only subdividing the material, stippling has a deadening effect

Dark graduated pastel is empty in a watercolour for light and half tone it may serve

1905 winter: *A watercolour may have the surface of a Japanese [saucer], a shell. A deer's eye velvet or suede, all examples of gradation (of growth, solidity, light in action) such a duality may not exist in the subject under study but it would be finer could it be [ever] there.*

Place drawing under wet transparent paper and wash colour on (or over lithographic print)

Or brush a charcoal drawing till no Only soft tone

Or work without drawing place tracing paper over and draw then place it under.

*Avoid cutting ... sky dividing picture into two slabs of tone- let all be gradation-
The lighter the better so it is not pale.*

Black and lemon rather than black and orange.

The best use of watercolour is an improvisation with well studied material done at one wetting, and laid down if need be for alteration afterwards set the palette with a few colours and follow a formula lemon, cobalt, violet, green sienna, black, vermilion

Watercolour worked up in black, red chalk, red chalk for deep shadows. Black for half tones
Wash off chalk with brush emphasise faintly with lemon carmine and blue (leave today and lay downon wet blotter and work upon
Mark drawing with ...point violet.
Wash over with ochre lightly more at edges. Wash feathery foliage and sky while wet. Never mind leaving whites dot down in spaces. When quite dry work in great posterlike spaces undisturbed.
Brown-dark, French blue- mixed ½ tone, yellow ochre- light
Wash strong colours into these
Draw in red (on wet if out of doors) and wash with ochre. Stand and dry work from lights, as the darks will ...
To dry flat stick out with gum on a piece of zinc
Mount and finish dry
Prussian blue for flesh in sun
Cobalt and violet for skies
Make black with umber and French blue and scale of greys with the same.
Seek a simplification of accidental forms (as the old masters for tree [a little sketch included at this point] drawn simple forms very convincing

March 05: *In watercolour each thing may be finished separately in all the web of mystery and general charm must be woven first.*

Paper supports

Jan 11 1905: *I have found Whatman very satisfactory in Jack Frost and the Sunbeam Fairies. I have been at pains not to loose the white paper and painted sketchily from light to dark in the manner of Frans Hals [bleading] of the flesh*
Experimented with mounted vegetable parchment in the evening. Capital!! But dries very quickly

Jan 11 1905: *Experimented with mounted vegetable parchment in the evening. Capital!! But dries very quickly. Sketch the Astrologer and the Witch might be on this support as he records these in the same paragraph*

Dec 21 1905 : *Buff Papier Canson Used for watercolour first time he used ultramarine in favour of cobalt with satisfactory results*

Dec 21 1905: Also a little copy of Butterflies on Jap such a delightful paper buttery; not so easy to draw on in charcoal, I shall try pencils, my fat lead one and an ordinary. I finished them both in red (on almost dry blotting???) and left them to trim and mount before going on.

June 5 1908: Sized Jap vellum excellent can scrape on it

Technique

Look for surfaces receiving light all to be painted solid and simple, ½ tone and shadows to be, shadow afterwards retouched with monotint (or all in one substance) first method gives added difference between light and half tone. Keep planes of light close all over picture, do principal figure first and fill rest to it, try and scheme the whole at once.

Things painted in one substance should be done all together with the background (Sargent)

Experiments in laying colour passages

The quality of a group of colours is in the ratio of their closeness of value Diagram of colour warm cool warm

1904: Flesh against blue must have strong reflected light, higher in key than the blue – this simplicity of key is very beautiful in any combination of colour

1904: The separation of cool and warm, light and shadows as in Sargent this year even to the point of laying in shadows crimson and yellow

March 1. 05: Most beautiful schemes grey with gold light (yellow capable of greatest colour with light.

March 05: Paint as strong as possible and after all is done go one better with a pure warm dark in a dark patch through all into light

Experimented on a ... taking out darks in the light distance, and putting down lights in dark foreground; cut up theinto a definite pattern

16/9 06: Brown (...) capable of greatest light and shade. 1/5 blue. Blue must [March] to grey picture must work across to a change of schemes- [Possibly reference to Wood Beyond the World]

Composing a picture

Begin with big planes

Principles to look for in striking subjects- Simple scheme, colors embedded and enthused. Division of hot and cold colour Groups of objects self coloured. Proportions of colours parallel lines and arbitrary shape

Teach people to enjoy sight avoid over accenting lighter than sky

March 05: *Multitude of detail in distance and middle compared with foreground, a different quantitative look [Corot, Turner mentioned in the text in the same time frame]*

Painting in oil

March 1 1905: *Painted 1/3 Camb.[Cambridge] medium 2/3 petroleum (oil up linseed oil)*

Oil out and hatch with grey for[undeveloped] figures (Bacchus and Ariadne)

August 29 1905: *lay in thoroughly in brown (oil) so that any part may be taken up and finished first painting, paint as if no possibility of retouching (And` rather commence a fresh picture if a change needed*

Paint as violent tone as possible leaving out positive colour. Wash in yellow and red paint with linseed and poppy (little mastic or Roberson's?) thin and .like Vandervelde, Metsu, Turners Abingdon , ... still life in El Primo paint with full sables(?)

Painting Commercially

A picture not worth £100 is not worth doing

Tempera

Paint tempera or oil sketches tempera on watercolour board sized or panel, and finish them out of ones head the more times one can do a subject without copying the better it is likely to be in the end.

So there is a way of painting rather light like Vandyke and glazing the shadows oneget great subtlety. Something might be done in tempera skies etc by picking out while wet or` wiping out.

In religious or imaginative subjects of a noble kind the natural colours (of flesh) would be too un-circumstantial and common, and beautiful monotone, which would allow the form full scope, is suitable

Jan 12 1905: *Dragged tempera white over the frosty ferns and brambles in Jack Frost and coloured it not so satisfactory as leaving white paper.*

In watercolour one must keep it sketchy to the end only subdividing the material, stippling has a deadening effect.

Dark graduated pastel is empty in a watercolour for light and half tone it may serve

Portraiture

Heads exhaust chances of character and lighting, paint solid and hatch solid, the most robust, least accidental way

1904: *Think about the head decide where the precious meticulous half tone, where the matt light enveloped shadow is to come*

9/6/1905: The best heads are monochrome heads

Pigments

[Techniques during a time when painting the 'Fountain' and 'Swing']

1905: Water colour pigments: Yellow ochre, Cobalt blue, French blue, Lemon, Sienna, Vermilion, Green, Tempera white, Violet, Black, Umber

Jan 10 1908: In fancy subjects not to paint direct from the model enthusiastic colour schemes, hatched to the most whimsical excitement flesh blue and skies green if need be

Jan 12 1905:

In watercolour one must keep it sketchy to the end only subdividing the material, stippling has a deadening effect

Dark graduated pastel is empty in a watercolour for light and half tone it may serve

Jan 17th 1905: Glazed Beech Boughs with Cambridge Medium I should have mixed a little white or opaque colour in the glaze otherwise it clots and looks dirty
An exquisitely painted picture must be done at once from all the material and conceived as a pattern of colour and

June 5 1908: Settle what is to be drawn and what left for full colour such as certain parts of flesh flowers

Dec 21 1905: First time used for watercolour ultramarine in favour of cobalt with satisfactory results
Since gradation is the cause of beauty in a face it must be so in the entire surface of a picture

On other artists

Frans Hals

1904: (National) women's ...free management of different planes put in side by side perhaps a little hatched, as are the hands – probably painted with pointed brushes.

Hatching of half tones and shadows

Tried hatching the following day [after seeing Hals in National] found it very helpful in intricate planes

Raphael and Whistler

The completeidea of Raphael (portraits) might be painted with Whistler method

Manet

Manet lay down tones and draw shadows with black

Sisley, Monet

(hour of day gel all of things as they are, no thought of method?)

Constable

Glebe Farm slight solid indication with rich glazes brilliant accents

Landseer

Rub in brown like watercolour, then dark rich boundary lines and simple cool half tones, clean accents in brilliant touches

Keep under exposed look don't be afraid of drawing in darks with the flowing sable – do not compose when you can avoid it (Frosty Morning Turner)

Botticelli

Botticelli sense of shrinking from the world

Whistler

Late Feb 05: Prints Whistler³ lithography line most important large view –use of stump

Ribera and Rembrandt

June 05: Brussels. Piece of Ribera, cool monochrome enthused warmer at some edges, blue background tointo warm, rough hewn figures like Rembrandt

Method: 'Disciples at Emmaus' lay in thin much varnish and drag light on when dry glaze and drag again. Not so charming as this neat method of Whistler

Velasquez

June 05: All painted together with background...emphatic divisions of colour emphasising divisions materials and composition

Guardi

June 05: interior of Saint Marks likeand colour touches

Beardsley

March 05: Try for Beardsley perfection

Sargent

Things painted in one substance should be done all together with the background

Rubens

The soul of Rubens was in his palette vermilion, which he used to [grey] the ...?ochre, black for his greys to pure white burnt sienna and blue

Corot

Harmony in the lines and simplicity in the forms, Corot's system of foliage aof accents.....

Constable, Rembrandt Gainsborough.

Start from a beautiful appearance beset possible aspect of medium low rich tone allowing transparencies, such as trees glazed over sky, as Constable, Rembrandt Gainsborough.

Turner

Dec 6th 1905: Turners early landscapes preoccupies me, grey and gold and of a beautiful surface in most subjects he paints from a height and scumbles freely. Turner with a Frans Hals foreground I must stick to my self-colour painting dark on light, it is capable of anything

Manet

Dec 9th 1905: I shall substitute Manet in my thoughts for Frans Hals – now I can paint religion

Rousseau, Cupyt, Hobbema, Ruysdael, Watteau, Teniers, Boucher, also mentioned in places

Observations of paintings in the National Gallery

March 05: Much apparel first by fine colour, which is fine form, a ... simple pattern, gold and yellow and one fifth blue, nude figure this supreme ...of coordinated form Watts Fancy of Jupiter, Coregio?[Correggio] Venus, Mercury and Cupid,[Mercury instructing cupid before Venus- symbolises the more spiritual aspects of love as opposed to the carnal side National Gallery] Milky Way,[is this in ref to Tintoretto The Origin of the Milky Way] Giorgione [1506-1510]- Pastoral [possibly nymphs and children in a landscape with Shepard's- nudes] Titian Bacchus and Ariadne.....vitality in line, colour (juxtaposed) and gradation

Watts [who is not represented in the NG] keep all tones close without accent put in one set of colours at a time when making a scheme lay in greys and positive colours in an reverse progression to greys (hot to cold) embedding where possible and separating with complimentary colours.

Laying in brown paint thoroughly and lightly through out scumble half tones and paint on lights add hues don't be afraid of leaving brown Ref to Woods technique perhaps???*

Keep to two or three tones

Simplify your method to be as rapid as possible

Sims own paintings

The Kiss

Consider at ... embedding pink with a sunset accent cloudy variety of a fine suede quality progression of colour separated by complementaries

Images contained in the notebook possible studies for

Arran scene of Agnes in profile in a large hat arm towards face

Notes on the palette largely to do with the laying down of pink

The Little Faun

Nov 8: colour to each thing one colour, mixed with black for shadows. Warmer or cooler as required or blacken when reflection is absent (that is where it is less lit or apparent, Black left in that case as a grey except perhaps in one place where it should be prismatic or the thing will look dull.

Some great contrast to look effective on a wall and memorable

Two girls and table stuff should look as if done together-simplicity and explain boy black hair ---pink girl [Cendre'']

Finish all over defeats itself, insist on one piece

Contrast of definition – white and pink girls soft and simple (two tones) without accent like Millais Lady [Grosvenors?] In landscape foreground some precious cuckooflower.

Tempera again – premium coup- very well prepared

Two sketches one figures in foreground flanked by trees

The Fountain

Bodies' simple and Italian in colour better so for the form

Feb 22: the preferred way is always to paint direct where possible at any stage there will always be enough accident (muddle)

Glaze with apposing colours (to help the form) it will bring the whole more into harmony

The Swing

Dove roosting in trees streamlet or jet of water hanging plants

Land of Nod

A warm grey [?] evening with some blue, horizontal mottled clouds

Dec 7th 1905: Decided on the Land of Nod for the Academy as offering fewer difficulties, as I have no studies this summer.

Dec 8th 1905: Yesterday I sketched the Land of Nod in colour a dusky mauve with the figures slightly strongly highlighted in it and 1/5 blue round the moonmarching? To black behind the highest figure group. I think I shall construct all my pictures on this basis of diagonal parallel composition, and a mauve mass contracted with 1/5 blue. \ I don't think they will look alike, and it is the best scheme I know, modified of course by my studies from nature.

Bacchus /Bacchus went a wooing [changed to Bacchus and Ariadne?]

Jan 15 1905: Quite disgusted with two of my pictures for the exhibition Beech Boughs and Bacchus and Ariadne.

Bacchus has some nice qualities but the figure of Bacchus is poor and the colour not always well arranged. I shall neither make a living nor be happy in my work without much greater pains and more ...[.exquisite?] choice of subject

Dec 5th 1905: Sims mentions working on Bacchus /Bacchus went a wooing

Burnt sienna for the flesh with a little vermilion in cheeks and lips and black for cool grey. Black is the base of shadows to be warmed with the self –colours of the object. A system to work with indoors

Worked away at the leopard's spots on Bacchus Dec 6th dragging colour over their spots and repainting them. Human anatomy very useful in drawing the rolling beast Bacchus is a good type of picture, woodlands with nude figures, Corot-esque and Hellenic figures.

Dec 7 1905: Very uninteresting work completing the Bacchus I walked over the fields in the afternoon

Dec 10: My Bacchus and Beech Boughs? Are paltry in idea, Millais' Carpenters Shop grew from his reference for some thing, the homely beauty and humanist of the Christian story; all good art is worship and enthusiasm for dignity fertility as in Homer, purity as in Raphael

Sunrise over the Downs

Dec 6 1905: Made a sketch of new subject. The first time I have included a sun in a picture

Astrologer and the Witch

Jan 11 1905: Sketched the Astrologer and the Witch

Jack Frost

Jan 11 1905: I have found Whatman very satisfactory in Jack Frost and the Sunbeam Fairies. I have been at pains not to lose the white paper and painted sketchingly from light to dark in the manner of Frans Hals [bleeding] out the flesh

Jan 12 1905: Dragged tempera white over the frosty ferns and brambles in Jack Frost and coloured it not so satisfactory as leaving white paper.

In watercolour one must keep it sketchy to the end only subdividing the material, stippling has a deadening effect

Dark graduated pastel is empty in a watercolour for light and half tone it may serve

Jan 17 1905: Worked on Jack Frost's head to nearly absolute completion, and I am uncertain if it has gained thereby: inspiration for heads; he writes at the time about Rembrandt's Head of a Jew

The Sunbeam Fairies

Jan 11 1905: I have found Whatman very satisfactory in Jack Frost and the Sunbeam Fairies. I have been at pains not to lose the white paper and painted sketchingly from light to dark in the manner of Frans Hals [bleeding] out the flesh

Beech Boughs

Jan 15 1905: Quite disgusted with two of my pictures for the exhibition Beech Boughs and Bacchus and Ariadne.

Beech B's is coarse and unstudied: the sky is not choice, has a want of thoroughness, as has also the foreground from their not having been sufficiently studied from nature: the whole thing, poses and material is common and hurried.

Jan 17 1905: Glazed Beech Boughs with Cambridge Medium I should have mixed a little white or opaque colour in the glaze otherwise it clots and looks dirty

Battersea Bridge

Large planes kept going light retouching into glaze leave away accent till very end. Try to paint one substance with one brush mark seen through, you cross it with another later

Copies: Butterflies

Dec 21 1905: also a little copy of Butterflies on Jap such a delightful paper buttery; not so easy to draw on in charcoal, I shall try pencils, my fat lead one and an ordinary. I finished them both in red (on almost dry blotting???) and left them to trim and mount before going on.

The pressures of making a living as an artist

Jan 11 1905: What shall I paint my inclinations is to the nude plans of a'' graceful life'' developed from that of today mislead me: it must be always summer: (in the winter I shall probably paint pastoral landscape with modern figures)

Why not paint a series of the Revelation?

Dec 6th 1905: I can remember no painter of subject pictures or landscapes in the modern style who makes a living, outside the RA

Shall I paint a large picture once a year? I think so and the rest of the time pictures to go under ones arm.

Dec 7 1905: How enjoyable could one just paint what one liked without thought for its saleability. I should enjoy painting heads and still life's just now, very violent, selfcoloured and direct but I must certainly treat myself to a large canvas sometime

Dec 8th 1905: I feel nervous and depressed and anxious to keep at work even in the evening I have a feeling of being about to discover something new though my random drawings look commonplace, especially when direct reminiscences of nature.

Dec 10 1905: Painted 4 colour sketches for my watercolours, gold scheme (as far as possible with natural material)

Dec 21 1905: I think that a picture, which can be done on the spot, cannot be worth doing, all subjects are capable of augmentation in form, lighting and colour. It would be wise to write essays on those three subjects and so find out how much I know

Painting *en plein air*

Dec 18 1905: I am undecided about painting on the spot weather is an important circumstance and also the possibility of gathering suitable material by sketching to reinforce the subject

We should always paint our impressions of what the thing should be even working direct from nature march '05

Appendix 9

Transcripts of technical information from Sims' Red Notebook c.1927

Only those entries relevant to the research have been transcribed and for convenience they are grouped under various subtitles rather than in chronological order as they appear in the notebook. The notes in italics are Sims own, where obvious punctuation marks are inserted to aid clarity.

Physical description of the book: A commercial red buckram flimsy binding with deep cream lined machine made paper (wood fibre) which are folded and stapled in to spine

Date: The following dates are listed in the book: Paris June 1927 and October 22 1927 which appears three quarters of the way through the notebook

Size: 160 x 95mm

Contents: The notebook contains a series of extremely hard to read comments and encrypted notes on various issues including other painters work, his own compositions and R.A & RWS exhibits. Sketches in graphite pencil of male and female nudes and many relating to his *Spiritual* series c.1927-8.

Paintings Sims refers to

- *Majolica, 'Yellow and red (flesh) a little warm pale green surround blue and black a tone contrast flesh on black sharp at the side'*
- *Lumney Weeks*
- *Philosophers Writes*
- *Flower of Death*
- *Into the Peace*
- *Love*
- *Cupid and Psyche*
- *Sheltering Arm '1 and 2'*
- *Ecstasy*
- *Prayer*

- *Enemies*
- *Vision (Mother and Child 1 and 2)*
- *Refuge '1 and 2'*
- *Purifying Flame 1 and 2 and small*
- *Illumination Aspiration*
- *Aspiration with Hands*
- *Need and soul '1 and 2'*
- *Serene passes*
- *Flowers of Paradise*
- *Rebellion*
- *Soul and Passion '1 and 2'*
- *Saint and Sinner*
- *Patient Angel*
- *Harps of Heaven*

List of possible paintings for exhibition R.W.S

- *Ecstasy*
- *Protecting arm*
- *Saint and sinner*
- *Refuge x2*
- *Imitationx2*
- *Clinging soul*
- *Rebellious soul*
- *Patient angel*

Page heading: *Plan of life* in which Sims comments on living in the UK or USA, particularly money issues. A rather sad account of his later life *Meet people and learn to life in solitude, nice food, solitude.*

Easy work to be had in Canada or USA future of Canada? Toronto, Montreal

The entries at the back of the book, [writing reversed] appear to relate to the Spirituals. It is more lucid and carefully written than entries at the front of the book.

Artists Sims refers to

- *Beardsley*
- *Tintoretto*
- *Bauden*, 'Flower, juicy accidental manners over hot monochrome'
- *Desnard*
- *Matisse* 'This shapelessness that becomes form at 5 yards (short sight) pure colour under-modelled. Concentration and simplification of effect- relative values compose to one area of interest one accent. Matisse is excessive simplification.'
- *Titian*
- *Leonardo*
- *Hodler*
- *Raphael /Ingres*, 'Lovely portraits certainly oil- soft brushes and smooth canvas full primed ...your surfaces. Carry on black and white like Ingres from drawing head life size charcoal, fixed not small, scrape and repaint any changes.'
- *Dürer*, 'Engravings for intensity of form.'

Spirituals series

Reference to El Greco 'the violence, monstrosity and the sweet perfection of Leonardo never cloying belle jardinière contrast with Hodler accented paintings

He discusses two sorts of colour themes

- *Black and white enthused*
- *Blocks of colour, figure still B and W*
- *Why not have a spiritual like Van Huysum or Dellos*

Technique

Watercolour black (charcoal) tempera grey modelled where, then fine watercolour.

This may not be [better] than tempera for [plaster] ground.) Pruss [Prussian] Blue and light red (Pamela [Dorsay]?)

Must be impressive large and unusual in designsplendid in colour rich in tone

Compose for tempera- the loveliest surface

Vague or sharp contours, pale or violent colour, over black either way

So only treatment of light and shade and form and colour, no brush work need concern me.

This could mean finished studies from nature. Elaborate finish on a smooth canvas...not all glazing some semi solid scrub worked into

Sims refers to how the Japanese do not spoil patterned surfaces for the sake of folds and drapery.

Neatness is often labour thrown away. Do just what is necessary to the understanding

Tempera on canvas

R.A and RWS May notices, publish sketch [elsewhere]

April: Plates get out press dusting box

For(no water) offer L.E collection of prints

-NY with studies made here – perhaps a portrait.

Nov to March 5 months or [Monte], and plates and watercolours

Notes suggest that during the late 1920s that he was also actively engaged in printmaking

Clear brush drawing, then scrub of colourwash over drawing. Effect of transparency ..in colours through forms strongly marked drawing'

On another black tracing paper

Page heading: *Laws of energy: one tone colour without boundary line, light and shade in colour or b and w ... tone not line.*

Strong modelling, hue on hue when led. Form more important than colour, energy in form

There are also several pages devoted to mural painting – although very little if anything on technique

List of materials

Tooth brush, hair oil, distemper, tracing paper

Canvas, Roberson's, pencils

Back of the book

The impressionist s have style, their method is intelligent more than industrious

One is apt to fill spaces without thinking are they thoroughly necessary

Appendix 10

Transcript of technical information from Sims' Studio Diary Carried on from C. Holmes' last entries of 1915-1917 (Holmes 2005)

Only those entries relevant to the research have been transcribed and appear in date order. The notes appearing in italics are those written in the authors' hand.

Year	Date	Transcript
1915	Jan 13	p 83 How common all my work is yet how to escape except by immense and prolonged effort over each subject – exquisite drawings for each picture- the drawing is then an advanced jumping off point, experience proves always that the drawing is no loss in the end for it makes sure of a gain in quality of form.
	Jan 14 th	P84 Worked on tiny sketch – in tempera on un-primed panel- for Lieutenant Lawson's portrait. Tempera always gains by being oiled. No colour becomes more violent and incoherent in the sketch, touching and altering the tone soon spoiled it . When the key of a sketch is set, great differences should be shown in altering. The head of Alan for which I had a sitting perhaps the [twentieth] is muddy and worried in modelling. Oil finish over oil is nasty and streaky, and the drying is inconvenienced where sittings must follow each other rapidly. Are the lovely Raphael Heads in watercolour? So much water and so thin the mixture, almost an absence of body -colour or white in the paint?
	Jan 28 th	p85 Seek an illusion an effect of actuality to the point of deception in the ... such quality that one turns To a method of different aim and quality. A method and aim that ... propose the painters cleverness and experience as the dominant interest. ... see in the multitude of accidents in form and colour. A sufficient field of curiosity.

		<p>To sit in front of your subject and paint as quickly and adequately as possible is a fine task – and imposes the finest choice That must be used. and three when left out.</p> <p>But there is an art of design founded on the laws of physical sanity that lifts and then concentrates impressions compelling them to a common meaning –illusion is distraction in such an art its grandeur depends on the absence of the typical.</p> <p>.....it is language and colour used to fortify form. An outline method in tempera.</p>
	April 9	<p>p 86</p> <p>A monochrome embraced with tints but dependant on solid form without uncalled for shadows. Carpaccio like, of poster like simplicity. Always over a coloured ground (washed above the drawing and slightly opaque) (yellow) it allows inadequacy and richness of drawing of forms and fine enamelled slabs of colour in fluid tempera.</p> <p>Could anyone now paint the old ‘canons’ of an Eyke (Bruges), of the Dantonello they must be on panel and in oil, but how to. The thinness and flatness of the paint</p> <p><i>Reference to Ingres -section written in French</i></p>
	May 23	<p>P 87</p> <p>To feel the witchery of moonlight forest and wait in darkness for a sound the rustle of a tiny beast a breeze that comes and passes, to shed conscience of the worlds and its intolerable opportunities, and awaken to a new excitement of wonder and suspense, night! The time for love and murder, but tyrannous need of action is put away.</p>
		<p>P90</p> <p><i>Entries on this page illegible and appear not to be related to technique</i></p>
	April 10	<p>p 91</p> <p>Continued the charcoal drawing for ‘Communion and Marriage (Severn Sacraments’ entirely without nature in an effort to find lines that found the mood of the figure more than its exact form it should not be difficult to quire a knowledge of the figure that would.. to complete independence of the model, faces and attitude could be memorised only the essential would survive.</p> <p>The colour shall be founded on monochrome black and white, with passages of yellow where light and warmth call for it.</p>
	Sept 17	<p>For a slight oil painting –colour the canvas with tempera, it will then not be necessary to cover completely</p>
1917		<p>p 92</p> <p>Tempera very thin was applied with a small amount body-colour, looks very solid</p> <p>Work dry as long as possible, a few accents to emphasise the appearance of important parts</p>

	<p>Out of doors ... with egg so that canvas may show through or remain. Over a drawing that is exhaustive-Paint thin, solid very simple really (For out of doors work) Rowney's tempera or spirit [varnish?]would perhaps be better</p> <p>Finish in tempera to more satisfactory looking</p> <p>Matt solid colour –plenty of water) -to paint solid and harmonise after (except flesh) all <u>colour</u> parts are left so (large simple spaces of colour)</p> <p>Begin with dry [<i>crumbling</i>] drawing to the tinted with flat washes</p> <p>Washed over in tempera for depth and mystery after fluid unusual colour</p> <p>Oil over tempera transparent as possible</p>
	<p>P93</p> <p>A lovely simple flat wash (under-exposed) like an unfinished fresco- 'Rabbit among Clover' 61 [<i>possibly name of an artist</i>] 1814 all in silhouettes , most lovely colour possible –closest tone- plus simple hues- lay in with orange</p> <p>Brilliant Chinese painting all form – wash as much as possible and at once like watercolour</p> <p>Warm Titian monochrome start, burnt umber Indian red, raw sienna, cadmium, deep and cool. Paints can be washed with white and colour, will give a homogenous grey and ... the precious hues and exploit lovely form.</p> <p>Realism can be superimposed and look all the more singular – do all by transparent washes over form.</p> <p>Oil out with medium and do the [start] with turps, linseed, some wax, colour</p> <p>Tempera is all drawing</p> <p>Monochrome of a violent colour. Tints to different from that to go above</p>
	<p>P94</p> <p>[<i>Watercolour</i>]</p> <p>On rough dragged with hues- no stopping out-finish in washes</p> <p>Charcoal on thin O W. where chalk drawing will show, not where colour is needed or fine modelling</p> <p>Finish with semi opaque washes?</p> <p>Flesh, damp slightly, put in shadows and half tone with a little white (bodycolour). When dry wash flesh tone all over. Do as little as possible do not <u>finish</u></p> <p>No background</p> <p>Arbitrary colour; local colour and half tone sauce colour, shadow complementary same tone; keep all fair, first stain paper</p>

	<p><i>[Fanciful pictures]</i></p> <p>Fanciful is colour form. All work should be simplified so that all the material is painted with the dominant characteristics</p> <p>Realism - all...without choice or preference</p> <p>Purist-all obvious colour not to detract by realistic detail from the emotional power.</p> <p>All accident is glorious however much we may hope it will be mistaken for intentional cleverness <i>[in reference to Watercolour]</i></p>
May 26 th	<p>P95</p> <p>Choose the matter and arrange the pattern of a picture but in detail. Keep close to nature she is more fanciful and surprising than any mental combination (?)</p> <p>Paint things as you see them but employ your facilities to see them as they can best be painted and then to know what is best to see</p> <p><i>[Oil]</i></p> <p>Dutch manner- start in tempera with washes as transparent as possible, coat of copal medium, and finish in turps /linseed <i>[medium?]</i> Solid and smooth finishing as you go</p> <p>Avoid being agreeable in colour.</p> <p>In a study to get the right, background simplify spaces and delicate from in one tone on another, very flat forms.</p> <p>Colour- warm, hue and rosy, the colour of a ripe peach</p> <p>Form:</p> <p>Everywhere form, the secret of style, keep very light and dark- the between passages can always be harmonised.</p>
May 26 th	<p>P96</p> <p><i>[Sacraments]</i></p> <p>Started the fifth of the sacraments series (sketches) ‘Supreme Unction’ on a canvas prepared at home, size and plaster on the back of an old oil picture; the idea with this one is to push the drawing as far as possible, so that after a monochrome skin, the thing can be finished at one painting.</p> <p>Light red and a little yellow made as oil glaze for harmonizing a sketch (tempera) it is possible to glaze over Spirit Fresco in egg and water ‘Penance’ has some Spirit Fresco on it. On column and capital chiefly.</p> <p>The people in sacred pictures should be very happy and healthy, smiling rosy folk there need to be little differentiation of character.</p> <p>A prismatic method would need no monochrome foundation only a cadmium wash to work over</p> <p>Do not translate with tone where colour will serve.</p>

	<p>On a monochrome foundation, unimportant passages will remain alike- allowing importance to the precious pieces. Perfectly simple and simple forms exquisite drawn edges.</p>
	<p>P 97</p> <p>Beardsley' <i>Scarlet Pastorale</i>' relies only on its shapes. Colour kept flat and pure and no modelling but such as is absolutely indispensable.</p> <p>Rubens method- a pale warm brown drawing tinted and glazed</p> <p>India red glaze for dark flesh turns dusky gold.</p> <p>Lawrence and Van Dyke put in heads light red, white, ochre and black. The light red area exclusively for light and the black for half tone and shadow. All light clear and broad.</p> <p>Van Dyke and Velasquez achieved all the painting in the under painting with the simplest of palette.</p> <p>Exalt the mood of your picture as sunlight does a scene. Work excitedly!</p> <p>Sketch as much like a poster as possible</p> <p>Great simple planes of monochrome tints</p>
	<p>P98</p> <p>Natural effects are lovely as the colour is equal in tone</p> <p>Drawing – memorize a point with line – draw and then compare It is the appearance of a picture or sketch that is important – may be added but the appearance must be paramount to the end.</p> <p>The dominance of form is best achieved by finishing with transparent colour- except...spaces such as flesh. Chose extraordinary material and treat it realistically.</p> <p>All material affected by the general hue of the containing area. Blue sky and clouds ,all blue.</p>
September 17th	
	<p>p100</p> <p>Watercolour- sketch in <i>burnt</i> sienna and viridian (dry hog) Then half tones into Chinese white wash and finish with washes of local colour almost monochrome sketch but varied ..stake out if possible</p> <p>Blue sky when obviously blue, violet glaze over solid green in oil</p>

	<p>Linseed and turps (1/2) for glazing over dry colour does not lift the paint Indian red glaze for dark flesh makes dusky gold (in oil)</p> <p>Tempera –try to finish in one painting...over monochrome for tinted drawing). Profit by the possibility of leaving ground</p> <p>Be slight and harsh a skin of colour will modify and complete the whole.</p>
	<p>p 101 [Memory drawing] Drawing – memorise a point and its line – draw then compare</p>
	<p>P102 Violent design (Carpaccio) in the black monochrome (then strong colours) like a majolica plate</p> <p>Can hatch finish into copal wax [rub], with linseed and turps or turps alone</p>
	<p>p 111 [Cartoons] If there is any possible advantage in making a cartoon-do it, make it the same size as the picture for small Maris like work kept [worked] over and over</p> <p>To excel, the whole of one's waking time should be concentrated [on] art-one cannot afford to have other interests Nothing in modern life is comparable for beauty to those antique conditions I can construct</p>
Reverse of book ♡	<p>P161 Leave white canvas for white using little egg and semi opaque colour</p> <p>Hard edges can be washed away and gradated <u>after they dry</u></p> <p>Do not modify a touch while wet if there is colour beneath it- it will make it so muddy and will dry very differently from what one expects</p> <p>Now you can put forms of tone such as raw umber and white right over the sky Reducing tone- when dry load again in the lights washing over the whole afresh</p>
Reverse of book	<p>P165 Retouching dry might look heavy and patched</p> <p>Cannot melt tints into local colour as you can a touch into wet paint</p>

	<p>Throughout there is always this uncontrollable element in all water painting</p> <p>When you see something so lovely that you must catch on the wing- chose oil</p> <p>Tempera surface invites you</p> <p><u>For sunny subject</u></p> <p>Sketch with point of brush onto primed white canvas. The brush point is cleaner for a very bright subject</p>
Reverse of book	<p>P168</p> <p>Tempera</p> <p>No settled method</p> <p>All pictures are an experiment</p> <p>Begin wash or solid</p> <p>Retouch will dry darker –painting should be light</p> <p><u>Form</u></p> <p>I have no inclination to use an early Italian filling. In boundaries with flat tints though it is a fine thing</p>
Reverse of book	<p>P169</p> <p>Palette liner wet</p> <p>egg tempera in, poppy, copal , panel, paper sized canvas oil back</p> <p>Dark on light –start solid</p> <p>Scumble and draw and stipple</p> <p>Wash and scumble (wipe brush)</p> <p>No need to cover ground this allows a very light flippant execution</p> <p>Image a light subject – children playing such could be lightly washed with semi- transparent glazes carried across and through figures so that all were floating in prismatic ray of colour</p> <p>When the copal is dry Robertson's Medium is good for retouching solid, and glazes of half linseed oil and turpentine. By this method alterations can be tried and wiped off without damage. It gives one great freedom for experiment, and altogether it is best to leave a good deal to be done in oil</p>

Reverse of book	<p>p 171</p> <p><i>[Tempera]</i></p> <p>I must tell you that's I have no settled method of painting in tempera –one of the charms of the medium is the fluent attitude or execution. Almost every picture in which I have used it has been an experiment- the majority indeed have been done to a certain plan of execution.</p> <p>I propose to give an account as far as I can remember of these experiments</p> <p>I have never had an accident of cracking or changing so far as I can see.</p> <p>Now for the materials I find that the majority of colours do not need grinding with water if you pour water onto a little powder it makes a smooth paste at once.</p> <p>The exceptions among the colours I have used are flake white, I believe zinc white is better for unvarnished picture certainly, but I but I confess I used flake because I had it in the house flake white unless very well ground in water will leave little white specs of un-tempered powder all over the picture-a great nuisance cad yellows are also gritty and so is terra verte- I prefer aureolin to cad as it does not need grinding</p> <p>Use an aluminium palette on which is a strip of wet folded linen on which place blobs of colour like an oil palette. They remain wet all day</p>
Reverse of book	<p>Panel, paper sized, canvas oil back p 169</p> <p>Dark on light start solid scumble and draw and stipple wash wipe brush before hatch monochrome thin semi solid layer all look alike when done scumbling</p> <p>Solid retouching will dry darker repainting should be light</p>
Reverse of book	<p>p 176</p> <p>Early treatise on the fine arts understood painting as promoting the moral virtues, religion and morality, stimulate virtue and commemorate glories of country</p>
Reverse of book	<p>P 190</p> <p><i>Silvery ...cool and slight, girlish in form and placid in temperament</i></p> <p><u>Golden</u> .. strong, robust and vital, majestic. Michaelangelesque, Italianesque</p> <p>The explanation of bad colour is that it contradicts form</p> <p>Nature often uses colour badly</p>
Reverse of book	<p>p194</p> <p><i>[A great deal of the pages on the reverse of the diary are given over to the laws of taste and reminiscent to CJ Holmes – lots of discussion on colour harmonies, tone, hue and how complimentary colours work with one another]</i></p>

	The most sensitive hue is neutral grey which can be made to look anything by what it is - by its surroundings
Reverse of book	<p>P196</p> <p>A picture should contain all the prismatic colours to make the complimentary gray- where ever a colour occurs its complimentary must be introduced somewhere to balance it</p> <p>A picture should be of one colour- two opposite colours mixed produce grey</p> <p>Different hues destroy each other so too be effective as a piece of colour a picture must be painted in one prevailing hue with a small contrasting surface, which should not be of the exact complementary colour. Because the effect of one complementary on another is only to intensify its hue as pure green on pure red – red becomes more intense but a yellow green on pure red becomes not only intense in colour but also different in hue</p> <p>A double activity which please our love of energy, activity, power</p> <p>So our picture must be one colour</p> <p>What colour- gold- a golden colour has the greatest range</p> <p>Warm white is more suggestive of light than cold white at one end of scales and deep brown is darker than black which is at its blackest when warmer.</p> <p>Blue is limited in range its range is greater as it approaches green or violet</p>

Appendix 11

Book Inventory in the RA Library 1877-1901

A list of artist manuals, treatises and compendiums, available to Sims as reference when he was a student, Royal Academician and Keeper.

Author	Date	Title publishing details	Additional comments
Bancroft, Edward	1813	Experimental Researches Concerning the Philosophy of Permanent Colours, London.	
Bardwell, Thomas	1782	<i>The Practice of Painting Made Easy with the Art of Painting in Oil and the Method of Colouring and the Method of Colouring</i> , London.	
Bell, Henry	1711	<i>Historical Essays on the Origins of Painting</i> : Dialogue on Colouring, Translated John Ozell, London, 2 vols.	
Benson, William	1868	<i>Principles of the Science of Colour stated to Promote Their Useful Application in the Decorative Arts</i> , London.	
Bonomi, Joseph	1872	<i>The proportions of the Human Figure as Handed Down to us by Vitruvius, to which is added the method of measuring the Figure</i> , Invented by John Gibson, London .	
Burnet, John	1822	<i>Practical Hints on Composition in Painting</i> ; Illustrated by examples from the Great Masters of Italian, Flemish and Dutch Schools, London.	Illustrated

Burnet, John	1838	<i>Practical Hints on Light and Shade in Painting</i> ; Illustrated, London.	Illustrated
Cennini, Cennino	1821	<i>Trattato della Pittura; Messo in Luce la Prima Volta con Annotazioni di Guiseppe Tambroni</i> , Roma, 8vo. Treatise on Painting, written in 1437; First published in 1821 with an Introduction and notes by Signor Tambroni; Containing Practical Directions for Paints, with the Art of Illuminating MSS. Trans. By Mrs Merrifield, with Preface, notes and Illustrated in outline from Celebrated Pictures , London 1844, Royal 8vo.	Illustrated
Crowe J.A	1874	<i>Handbook of Painting the German, Flemish and Dutch Schools Based on the Handbook of Kugler</i> , Remodelled by Dr. G.F Waagen, New edit, London, 2 vols.	
Cowper, William	1698	<i>The Anatomy of Human Bodies Drawn after the Life and Engraven on Copper Plates</i> , , Oxford, Folio.	Illustrated
Cowper, William	1721	<i>Myotomia Reformata, or an Atonomical Treatise on the Muscles of the Human Body</i> , Illustrated with figures after the life, with introduction concerning muscular motion, London .	Illustrated
Cox , David	1811	<i>A Series of Progressive Lessons Intended to Elucidate the Art of Painting in Watercolours, London , Clay.</i>	Illustrated Plates 13, 2 soft ground and 11 aquatints (6 in coloured) The plates show five views treated progressively. A bridge is shown in three states: the other four in two stages, monochrome and colour only. This is probably the earliest drawing book to show hand-coloured samples of colour in the text - Bicknell, P& Munro ,J. (1988) <i>Gilpin to Ruskin: Drawing Masters and Their Manuals</i> , 1800-1860, Fitzwilliam Museum.

			Cambridge:34.
Co, David	1873	<i>Memoir of the of David Cox: With selections from his correspondence and some accounts of his work</i> , by N. Neal Solly, with photographs from drawings by the artist's own hands, London , Royal, 8 vo.	Illustrated
Cozens, Alexander	1778	<i>Principles of Beauty</i> , London, Folio.	
De Massoul, C,	1797	<i>A Treatise on the Art of Painting, and the Composition of Colours, Containing Instructions for all the Various Processes of Painting. Together with Observations upon the Qualities and Ingredients of Colours</i> , translated from French by M. Constant De Massoul, London, published and sold by the author of the original, at his manufactory, No. 136 New Bond Street, London.	
De Wint, Peter	1823	<i>Sicilian Scenery from Drawings by Peter de Wint</i> , Original sketches, London.	Original sketches
Dossie, Robert	1764	<i>The Handmaid to the Arts: Teaching, I. A Perfect Knowledge of the Material Pictorial, or the Nature, Use, Preparation and Composition, of all the Various Substances Employed in Painting; as well Vehicles, Dryers & c. as Colours: Including those Peculiar to Painting on Glass...</i> , Volume 1, Second Edition, printed for J. Nourse, London .	First published 1758
Du Fresnoy	1695	<i>Charles Alphonse, De Arte Graphica: The Art of Painting with Remarks</i> , trans, John Dryden, London.	
Du Fresnoy	1783	<i>The Art of Painting</i> , Translated by Wm. Mason with Annotations by Sir Jos. Reynolds. York.	
Eastlake, Sir Charles Lock	1847	<i>Materials for a History of Oil Painting</i> , London.	1869, 1870 editions also listed

Edwards, Edward ARA	1803	<i>Practical Treatise on Perspective on the Principles</i> of Dr Brook Taylor, London.	
Flaxman's, John	1833	<i>Anatomical Studies</i> (purchased by order of the Council 25th Feb.1885 a Chantrey presentation).	
Elsam, John	1703	<i>The Art of Painting after the Italian Manner, With Practical observations on the Principles of Colouring</i> , London.	
Field, George	1841	<i>Chromatography or a Treatise</i> on colours and pigments and of their powers in-painting etc, London.	The library also holds the 1936 edition
Field, George	1845	<i>Chromatics; or the Analogy, Harmony and Philosophy of Colours</i> , a new edition augmented , London, David Bogue , octavo. First published in 1817.	Illustrated. Plates 11 (5 coloured) engravings by David Lucas and W. A Beever from drawings by Field By far the most comprehensive and influential treatises on colour. His first essay <i>Chromatics</i> , is based on discussion held at the Royal Academy from 1811 drew a direct analogy between music and colour, which he later extended to all branches of knowledge in a scheme of universal analogy. Bicknell, P.&J. Munro (1988) <i>Gilpin to Ruskin: Drawing Masters and Their Manuals , 1800-1860</i> , Fitzwilliam Museum , Cambridge:92.
Fuseli, Henry	1801-2	<i>Lectures on Paintings, Delivered at the Royal Academy, with additional observations and notes</i> , 2 vols.	

Fuseli, Henry	1831	<i>The Life and Writings (Lectures on Art and Painting, Aphorisms, History of Art in the Schools of Italy</i> , ed. John Knowles, London, 3 vols.	
Gibbs, James	1738	<i>Rules for Drawing the Several Points of Architecture</i> , Second Edit. London.	
Girtin, Thomas	1803	<i>Views of Paris and Its Environs</i> : Drawn and etched in 1802 by the late Girtin, London, Folio.	18 etchings
Girtin, Thomas	1803	<i>Views of Paris and Its Environs</i> : Drawn and etched in 1802 by the late Girtin, London, Folio. Aquatinted in exact imitation of drawings	20 etchings
Goethe, Johann Wolfgan	1840	<i>Theory of Colours</i> , Trans. with notes by Sir Charles Lock Eastlake, London.	
Gullick, Thomas .J &Timbs, J	1859	<i>Painting Popularly Explained: including Fresco, Tempera, Encaustic, Miniature, Oil, Mosaic, Watercolour.... With Historical Sketches of the Progress of the Art</i> , Kent and Co, Fleet Street, London.	Gullick personally presented a copy in the RA Library In the second edition found in the Lockwood and Co. Catalogue dated 1873; it contains statement 'This work has been adopted as a Prize- book in the School of Art at South Kensington, The book is a comprehensive survey of ancient and contemporary oil techniques and materials and other techniques such as watercolour and tempera. It was particularly useful for the opinions and interpretations of the authors who appeared to have considerable practical experience – Gullick was himself a painter Timbs an art historian.

Hay, David Ramsay	1836	<i>The Laws of Harmonious Colours, Adapted to Interior Decoration, manufacturers and other Useful Purposes</i> , Edinburgh, 8 vo.	
Hay, David Ramsay	1842	<i>The Natural Principles and Analysis of the Harmony of Form</i> , London.	
Hayter , Charles	1825	<i>Introduction to Perspective, Drawing and Painting</i> , Forth edition, London, 8 vo.	
Kirby, John Joshua	1754	<i>Dr Brook Taylors Method of Perspective Made Easy Both Theory and Practical</i> , in 2 vols, Ipswich(two parts in one vol)	Also 1768 edition
Kugler, Frans Theodor	1851	<i>Handbook of Painting: Part one The Schools of Painting in Italy</i> , Trans., by Lady Eastlake, Edited with Notes by Sir Charles Eastlake, Second edit., London , vol. 1.	In 2 vols.
Kugler, Frans Theodor	1846	<i>Handbook of Painting: Part one The Schools of Painting in Italy</i> , Trans., by Lady Eastlake, Edited Sir Edmund Head, London. vol 2. First edition.	
Mérimeé, Jean François,	1839	<i>The Art of Painting in Oil and Fresco, Being a History of the Various Processes and Materials Employed, Trans with observations on British Art, The French and English Chromatic Scales and Theories of Colouring</i> , by W. B. Sarsfield Taylor, London.	Sarsfield Taylor ed.
Merrifield, Mary Philadelphia	1849	<i>Original Treatise from the XIth to the XVIIth Centuries on the Art of Painting in Oil, Miniature, Tempera,...</i> Preceded by introduction with translation by Mrs Merrifield, London, 2 vols.	
Moody, F.W.	1873	<i>Lectures and Lessons on Art, with Diagrams to Illustrate Composition and Other Matters</i> , London. 8vo.	

Prout , Samuel	1841	<i>Prout's Microcosm the artists' Sketchbook of Groups of Figures , shipping and Other Picturesque Objects</i> , London, James Rimell and Son. Folio. Printed by Hullmandel.	Illustrated 24 lithographs, tinted buff and white body-colour, 12 plates -6 vignettes of coastal scenes, church interiors etc. Contains simple instructions on the proper uses and applications of colour
Richardson, Jonathan	1792	<i>The Theory of Painting, Essays on the Art of Criticism, The Science of a Connoisseur</i> , London.	
Ruskin, John	1851-60	Modern Painters, London 5 vols.	
Sowerby, James	1805	<i>New Elucidation of Colours, Original Prismatic and Materials: The Means of Producing, Measuring and Making Them, with Some Observations on Sir Isaac Newton</i> , London.	
Tingry, P.F.	1804	<i>The Painter and Varnisher's Guide or a Treatise on The Art of Making and Applying Varnishes, on Different Kinds of Paintings and Preparing Colours</i> , London ,8vo.	
Turner William Mallard	c.1820s-1890s	Various titles	14 books in the collection devoted to his works and techniques

Notes pertaining to the running and management of the Royal Academy Library during Sims' attendance as student and Keeper

Attendance figures

The Library was an important resource for students and staff and well used. In 1894 1301 student visits were recorded (according to Mark Pomeroy Librarian, this equals general visitors numbers today).

Management

After the death of J. E Hodgson Librarian,¹ the Keeper Philip Calderon noted informal supervision and a general drop in library standards. In 1895 the following report was submitted to the Council. 'As one result of our inquiries in the Library, we found that the excellent and necessary regulations laid down for the use of books by students have been almost entirely ignored. We consider this matter to be of so much importance that we suggest the Council should have the books, which are signed by the students, before them for inspection at the time this report is read, so that they may see how completely the information, demanded in the book, has been withheld.'²

Adding to existing collections

The annual reports each year recorded all the books that were purchased or donated, this also included art works and items of study interest (casts, numbers of oils in the collection copied in watercolour, copy prints produced etc.) There was a steady stream of books acquired during this period but no further artist manuals or treatises were recorded.

¹ A post Hodgson held for many years

² R.A Annual Report: 1895.

Appendix 12

Summary of information on Sims' oeuvre outwith the Northumbria archive: excluding prints



A chronological list of works has been compiled from a number of sources including Sims' Press-cutting book (compiled by Peter Sims), Sims' studio books and diaries, miscellaneous letters held in the Northumbria archive, Agnes Sims' Social diary, contemporary reviews and journals, Holmes unpublished thesis, saleroom and auction catalogues (sourced mainly through the internet), Royal Academy, Tate Britain and the Victoria and Albert Museum archives, and national and international collections holding Sims' work.

This list excludes the archive inventory compiled by Cecilia Holmes in 2004, for this please refer to Appendix 16. Although all effort has been made to ensure accuracy, due to time restrictions and the sheer number of works attributed to Sims, many of which are in private collections, the document should be viewed as 'work in progress.'


Thumbnail images have only been included that are relevant to the discussion in Chapters 1-5 or are of significant interest.

Number	Date	Provenance	Title /Size and Technique	Exhibition /Sales Details	Description/ critique/ working practice	Reference sources
1.	c.1884	Unknown	Children Fishing in a River Landscape with a Windmill Beyond [Descriptive title likely given by auction house] 18.0 x 24.0 in 45.8 x 61.0	Christies South Kensington Dec 20 1990 English and Continental Pictures- (lot 47) Signed Not Illustrated Est. £500- 700 Sold £715	Date from Christies sale)	TA4 Tate archive
2.	1893	Unknown	Lambs Oil	Exhibited at RA 1893 no 637		RA list of exhibitors
3.	1891	Unknown	Waterbabies (1) Oil painting on board 18 x 24ins 46 x	Butterfields, San Francisco sale 17 march 1982 Lot 97		

			61cm	Illustrated oil painting signed dated 1891 sold ? £857 See <i>Waterbabies</i> 1902/3		
4.	1894	Unknown	Herding Sheep in a Wide Landscape (oil) 14.8 x 29.9ins 37.5 x 76.0 cm	Phillips sale 23.4.96 Phillips London Dec 12 1995(Lot107) Early British and Victorian Paintings Dated 1894 Signed Illustrated Estimate£800- 1,200 Sold £800 Phillips London April 23 1996(Lot 92) Early British and Victorian Paintings Dated 1894 Signed Illustrated Estimate£800- 1,200 Bought in	Classic open landscape with a tree left in the middle ground Sheep not visible in the poor reproduction	
5.	1895	H Bickerton Esq Nick Revell (C Holmes p19)	End of May Day(May Day) Oil on canvas 54 x 30ins 	Commenced July Exhibited in Bradford Jan 1898 Given to H. Bickerton Esq 1898' Residence in Fitzroy St, London Two Photographs of painting entitled End of May Day c 1896 both measuring 20 x 10 cm Sims' archive GB3025/1/3/5-6		Sims'' <i>Studio Diary</i> 1895- 1917 with cross-referenced additions from Agnes' <i>Social Diary</i> and Alan Sims' correspondence 1887 -1928, Sims' Archive
6.	1895	Leeds City Art Gallery, Leeds	‘What are These to You and me who deeply drink of wine?’ Oil on canvas	Commenced in august Exhibited Leeds Jan 1896 – sold for £35 to the Leeds Corporation in September of that year (Konody 1908: 471)		Sims'' studio diary 1895- 1917 with cross referenced additions from Agnes' <i>Social Diary</i> and Alan Sims' 1887 -1928


			45x32ins 	4 photographs appear in the archive 3 measuring 13.5 x 20 cm and one 14 x 20 cm“ dated 1895 GB3025/1/3/1 -4	Influenced by Orchardson He drew the picture very carefully in outline and scrubbed his colour in very thinly, leaving large spaces bare of document	Sims’ archive Speed 1908: 987
7.	1895	Sims Esq	Portrait of Kate Sims 45x32ins	Commenced in August Exhibited at RA no 163 1896 Presented to Sims Esq. (12 sittings)		Sims’’ studio diary 1895- 1917 with cross referenced additions from Agnes' Social Diary and Alan Sims’ 1887 -1928
8.	1895	Mrs Howell	Portraits of six people in a Music Room (unfinished) 45x32ins	‘Commenced in November Received on commission £10 Mrs Howell		Sims’’ studio diary 1895- 1917 with cross referenced additions from Agnes' Social Diary and Alan Sims’ 1887 -1928
9.	1895	Unknown	The Vine Oil on canvas 96x54ins 	Commenced in January Exhibited RA 1896 no 903 Liverpool 1896 Bradford 1897 York 1897 Oldham 1898 Manchester 1898 St Petersburg 1899 Photograph of painting The Vine 1896 11.5 x 19.5cm Sims’ Archive GB3025/1/3/7	‘A drunken orgy’ A complex figurative design containing many male and female figures in Edwardian attire in what appears to be disconnected scenes. Figure in the foreground and baby being christened with a glass of wine likely to be of Agnes who posed for many of his compositions Likely to be thinly	Entry from Agnes' and Sims’’ Diary Sims’ Archive Reviews in Press cutting book c 1906 Speed 1908: 907

					<p>painted and influenced by W.Q Orchardson</p> <p>‘Composed of studies of fellow artists from RA</p>	
10.	1896	Unknown	Roses and Diamonds 36 x28?ins ?	Commenced in May Exhibited Aberdeen 1896 Leeds 1897		Sims’’ studio diary 1895- 1917 with cross referenced additions from Agnes' Social Diary and Alan Sims’ 1887 -1928
11.	1896	Unknown	Portraits of the Misses Strauss 36x30ins?	Commenced in April		Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims’ 1887 -1928
12.	1896	Mrs Sims	Portrait of Stephen Sims 36x28ins?	Presented to Mrs Sim’ Commission 50 pounds	Unclear if this Agnes or Sims’ mother?	Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims’ 1887 -1928
13.	1896	Patrick Ness Esquire	Love and a Student (unfinished) (1) 45x 32ins	<p>Commenced in June Given to S Sims Esq. 1898</p> <p>There is an entry in the Diary in 1898 under the same title with same dimensions.</p> <p>‘Painted in July and August</p> <p>Exhibited Aberdeen 1898</p> <p>Altered and exhibited at NEAC Spring 1899</p> <p>Sold for £55 to Patrick Ness Esq 1899</p>		Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims’ 1887 -1928
14.	1896	Unknown	A Blue Day in Berwickshire 60x50ins	Commenced in October Exhibited Birmingham 1897 Worcester 1898 Oldham 1899		Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims’ 1887 -1928

15.	1896	Gifted to S.Sims	Portrait of Mrs Sims 54x36ins 137 x 92 cm	Commenced in December Rejected RA 1897 Given to S .Sims Esq 1898 Not sure whether this is portrait of Sims' Mother or the future Mrs. Sims (Agnes) likely to be the later See also Portrait of Mrs. Sims dated 1898 (same dimensions) Photograph of "Mrs. Sims of Hammersmith" dated 1898 appears in the Sims' archive measuring 19.5 x 8.5cm GB3025/1/3/11	Thin paint influenced by Orchardson technique	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 Sims' archive Speed 1908:987
16.	1896	Luxembourg Museum Paris Musée d'Orsay, Paris (C.Holmes PhD p34)	Childhood also known as L' Enfance Oil on canvas 96x54ins 	Purchased for Luxembourg Museum (Paris) 1900 Commenced in October 1896 no 1022 Exhibited RA 1897 Liverpool 1897 Southport 1898 Manchester 1898 Paris Salon 1900 won gold medal [should be third medal] (3eme Medaille) Sold 2000francs Acquired par L'Etat Purchased by Trustees Luxembourg Museum (Paris) whilst on exhibition in 1900 Etching was produced in 1897 but was a failure Photograph of painting <i>Childhood</i> 1896 14.5 x 23.5 Sims' archive GB3025/1/3/8 It bears an inscription at the bottom in black ink in Charles Sims hand? <i>Paris May 2nd 190[0/6] went to the</i>	<i>Childhood</i> was a crucial step in Sims'' technical development and for the reviewer of the <i>Art Journal</i> it was 'a work of the greatest promise'and evidenced 'a remarkable knowledge and understanding of full light.' <i>Art Journal</i> , 1897 p.183. After being exhibited at the Royal Academy in 1897 the painting won third medal at the Salon	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 TA16 <i>The Times</i> 17.4.28 TA4 Entry from Sims'' Diary Sims' Archive Holmes 2005:38

				<p><i>Luxembourg the other day/? this card will interest you ...?</i></p> <p>Date listed in Holme (2005) s as 1897</p>	<p><i>Childhood</i> was described as ‘facile’ by <i>The Times</i> review which is likely to have referred to the subject matter, not the handling. <i>The Times</i>, June 8th 1897, p.11. Wynford Dewhurst</p> <p>Broad handling with decorative aesthetic features, typically an allegory on the statement of innocence in nature. A panoramic composition more ambitious in scope than many of his contemporaries. Possesses a remarkable knowledge and understanding of full light</p>	
17.	1896	Unknown	<p>Titania’s Awakening (oil on canvas) 27.2 x 14.0 in 69.2 x 35.6 cm</p>	<p>Christies sale London 13.11.92 Lot 137 Fine Victorian Pictures, Drawings and Watercolours Illustrated Signed Estimate £7,000- 10,000 Sold for £15,950</p>		
18.	1896	Unknown	<p>The Two Crowns (oil)</p>	<p>Christies sale 10.3.96</p>		
19.	1897	R. Menzies Esq	<p>Convalescence 30x20ins</p>	<p>Commenced in April Sold 50 pounds to R. Menzies Esq</p>		<p>Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p>

						Moved to Hammersmith married Agnes Entry from Sims' Diary
20.	1897	Unknown	The Idler 24x12ins	Commenced in April (unfinished) As far as the diaries indicate he did not return to finish this.		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims' 1887 -1928
21.	1897	Unknown	Wedding Bells 54x30ins	Commenced in June Exhibited International Society of S.A 1898 Aberdeen 1898 Oldham 1899 Southport 1899 Photograph of painting Wedding Bells 1897 10.5 x 19 Sims' archive GB3025/1/3/9		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 Sims' Archive
22.	1897	Unknown	The Little Old Man of the Sea 30x25ins	Commenced in June (failure)		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
23.	1897	Fairfax Rhodes Esq.	A Fairy Wooing Oil on canvas 54x36ins	Commenced in July Exhibited RA 1898 no 209 Guildhall 1899 Sold 150 pounds to Fairfax Rhodes Esq	Thinly painted – influenced by W. Q Orchardson, see Speed (1908)	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
24.	1897	Unknown	Childhood (etching) 24x13ins	Commenced in September (Failure)		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
25.	1897	Unknown	The Fates (etching) 12x9ins	Commenced in November sold 12 copies (1898) year after production?		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928

26.	1897		Spring Reminiscences Oil on canvas 49.50cm wide 75.00cm high (19.49 inches wide 29.53 inches high)	Sold at Peter Nahum Gallery at the Leicester Gallery London See web site		
						
27.	1898	J. MacWhirter Sale in 1999 owner unknown	Portrait of Mrs Agnes Helen Sims (nee MacWhirter) Oil on canvas 53.9x 36.2ins 137.0 x 92.0cm	Commenced in January Exhibited RA 1898 no 969 Sold to J. MacWhirter for 50 pounds Sale of Dreweatt-Neate Feb 17 th 1999(Lot 161) Pictures and Books (House sale?) Dated Signed Illustrated Estimate £800- £1,200 Sold £3,200 (Dreweatt Neate, Donington Priory, Donington, Newbury Berks, RG14. 2JE)	Agnes in profile standing with hands clasped in front – hair in chignon	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 Speed 1908:987
28.	1898	C. Winn Esq.	The Moorish Maiden 24x20?ins	Painted in May Sold for 15pounds to C. Winn Esq		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and

						Alan Sims 1887 -1928
29.	1898	Patrick Ness Esq.	Love and a Student (2) Oil painting 32 x 46 inches 81 x 117 cm	<p>Painted in July and August Exhibited Aberdeen 1898 Altered and exhibited at NEAC 1899- Spring Sold £55 (Patrick Ness Esq.) 1899</p> <p>Sotheby's London 27th Nov 1984 (Lot 88) illustrated oil painting initialed and dated 1898 Sold ? £9,500</p> <p>There is an early entry for a painting of this name Commenced in June Given to S Sims Esq. 1898 Reported to have been unfinished</p>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
30.	1898	Dr Farquharson MP	Love in Idleness 9x6ins?	<p>Painted in July Sold for 15 pounds to Dr Farquharson MP</p>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
31.	1898	David Murray Esq. RA	The Kingdom of Heaven or Childhood Kingdom of Heaven oil on canvas 60x 50ins	<p>Commenced in September Exhibited RA 1899 no 403 Exhibited at NEAC spring 1899 Sold for 150 pounds to David Murray Esq ARA</p> <p><i>Childhood the Kingdom of Heaven</i> Bradford Corporation Art Gallery Exhibition catalogue Catalogue of the 24th Spring Exhibition 1917 Pictures by 10? Modern British Painters published by City of Bradford Corp. Art Gallery Pressmark 77B V&A Library number)</p>	Bought by famous painter - Murray	<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p> <p>Speed 1908: 987</p>

				Photograph of painting The Kingdom of Heaven 1898 22 x 18.5 Sims' Archive GB3025/1/3/10		
32.	1898	Queensland Art Gallery, Brisbane	Morning News 20x16ins Oil on canvas	Painted in September in the garden at 1 Abbey Road St Johns Wood Exhibited at NEAC 1898 Sold for 25pounds less 7.5% (unknown)New South Wales Corporation Purchased 1900 NSW, frame possibly not original		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 Archives of Queensland Art Gallery
33.	1898	S. Sims Esq	The Garden Gate 24x18ins	Commenced Sept Painted same time as Morning News, in the afternoons i.e. in the Garden at St John's Wood Rejected RA 1899 Sold for 5 pounds to S. Sims Esq. in 1900 Comment: possibly at reduced family rate		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
34.	1898	Unknown	Portrait of Myself (1) 20x16ins	Laid in July (unfinished) Entry appears in diary in 1902 'for practice (rolled up) Unfinished –July See Watercolour and body colour c1900 Photograph of Portrait Charles Sims14 x 9.5 cm c1908 Sims' Archive GB3025/1/3/31		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928


35.	1898	Unknown	‘The World Between ‘ size not given	Etching- failure		Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
36.	1898	Unknown	A Betrothal Size not given	Etching failure		Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
37.	1898	Unknown	Epithalamium 36x24ins	Commenced in autumn (Sept)– unfinished		Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
38.	1898	Unknown	Portrait of Helen MacWhirter 20 x16ins	Commenced in winter (Dec) (failure)		Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
39.	1898	Harry Lawrence Esq.	April Fairies 24x16ins?	Painted in June Exhibited at NEAC Sold for 20 pounds to Harry Lawrence Esq		Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
40.	1899	Unknown	Pond and Oak Tree 24x20ins	Commenced and finished April Copy of Nature		Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
41.	1899	S. Sims Esq Bradford City Museum and	The Interrupted Picnic 24x18	Landscape with C. (?)Commenced in April Small figures finished Nov. 1900 Inspired by Turner ‘s atmospheric gradations and multiplicity of incident also his exaggeration Sold for 20 pounds S. Sims Esq. Bradford, Cartwright Hall – Interrupted Picnic,		Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 Christine Hopper -scrap book)

		Galleries				
42.	1899	Unknown	The Grey Hedge Row 30x20ins	Landscape in April (an experiment in painting without spectacles) unchanged copy Unfinished Comment: no further ref appears to this in the diaries		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
43.	1899	Unknown	Romance (1) 29x 26ins	Commenced in June A woman singing in moonlight others watching etc. Failure (bad composition) See below January 1907 Painting entitled Romance in Tempera – Exhibited at the Leicester Galleries 1910 Institute of Oil Painters [1907]? Watercolour entitled Romance exhibited at RA (No 1,023) along with An Island Festival, Little Faun and The Swing W/C in 1906 Described as a 'delicate fancy with delicate touch'- small work See Romance oil on canvas c1907		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 Press cutting book <i>Glasgow Herald</i> - 1906 Press cutting book
44.	1899	Unknown	Scene from Twelfth Night 34x27ins	Commenced in May, finished in July Commission from H. Lawrence but remained unsold, occupied more than a month of constant work. Comment: Client possibly not satisfied with end result?		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
45.	1899	Unknown	Spring Night 30x 20ins	Commenced in June Failure		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
46.	1899	Unknown	Mother and Child (1)	See oil on paper 1922/3 and oil on board 1922/3	Commenced in July Mrs S and John in	Sims' studio Diary 1895- 1917 with cross referenced additions

			37x 27ins		deckchair, cottage evening scene. Occupied many evenings. Failure (ugly composition and bad painting)	from Agnes Social Diary and Alan Sims 1887 -1928
47.	1899	Unknown	Bradwell Sketch No size given	Commenced in May		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
48.	1899	Unknown	Morning(1) Sketch 24x 16ins	Commenced in June		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
49.	c.1899	Unknown	Morning (2) Oil on panel 12 x 17 ins 31 x 42cm	<p>Sotheby's Belgravia, London 14th June 1977 (lot 60) Signed Illustrated Sold £ £1,700</p> <p>Sotheby's Belgravia, London 20th March 1979 (lot 72) Signed Illustrated Sold £ £1,700</p> <p>See sketch of the same year</p>		
50.	1899	S. Sims Esq Private Collection (John Sims)	In the Fields Oil on canvas 30x25ins Current frame oil gilded deep profile – gilt bevel See C. Holmes printed photograph	<p>Commenced in May Recommenced in July – summer effect Exhibited at NEAC Autumn 1899 Sold for 25 pounds (S. Sims Esq)</p>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928

			(Extensive crack pattern evident in green foliage)			
						
51.	1899	Unknown	Moonsetting (study) 37x27ins	Commenced in July		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
52.	1899	S .Sims Esq	An Old Barn, Water Colour 9x7ins	Painted in July (evenings) Sold for 3 pounds and 3 shillings to S. Sims Esq		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
53.	1899	Unknown	In Elysium 82x54ins	Commenced in July finished in March 1900 Altered by taking out male figure and replacing by statue and altering pose of centre female figure Exhibited RA 1900 no 402 Paris Salon 1901	Painted in direct sunlight	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 Speed 1908: 987
54.	1899	Unknown	Portrait of Mrs MacWhirter 50x 37ins	Exhibited Melbourne Sold 30 pounds		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
55.	1899	Unknown	Portrait of Mrs MacKinnon 50x37ins	Exhibited Melbourne Sold 30 pounds		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928

56.	1899	Mr and Mrs MacKinnon Senior?	Portraits of Mr and Mrs MacKinnon Senior 20x16	From photographs Sold for 30 pounds for two		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
57.	c.1900 -1922	Walker Art Gallery	The Hen Wife (oil on canvas) 61x76cm	Presented by George Audley in 1925		
58.	1900	Unknown	Apple blossom 20 x16 inches	Commenced May Exhibited in Aberdeen May 1900		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
59.	1900	Unknown	Portrait of Alfred Hewin Esq 24 x 20 inches	May Sold £31.10 (to whom unknown)		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
60.	1900	Unknown	A Morning walk 46x 31.5 inches	Commenced June, finished July Exhibited Aberdeen 1900 and Leeds 1901		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
61.	c.1900	Unknown	Myself (2) 10 x 9ins 25 x 23 cm (Watercolor and body colour)	See Portrait of Myself 20x16ins Laid in July (unfinished) Entry appears in diary in 1902 'for practice (rolled up) 1898 Photograph of Portrait Charles Sims 14 x 9.5 cm c1908 Sims' Archive GB3025/1/3/31 Christies London sale 29.7.88 Lot 263 illustrated works on paper Sold £ 850		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
62.	1900	Unknown	The Bouquet 30 x20inches	Commenced July		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928


63.	1900	Unknown	Cinderella 30x24 inches	Commenced July Failure- bad composition		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
64.	1900	Destroyed	Spreading their wings oil on canvas 117x 74 inches 	Commenced July Exhibited RA 1901 no 254 The version of Sims' wartime painting <i>Sacrifice</i> , at Cartwright Hall, Bradford, was painted on the reverse of the top left-hand corner of <i>Spreading Their Wings</i> , the standing female figure and the heads of the two boys are still clearly visible.	The huge canvas – 6ft by 10ft was intended to make a grand statement in contrast to the intimacy and simplicity of <i>In the Fields</i> and was again aimed at the Academy audience, possibly with the aim of finding a municipal gallery as purchaser. The handling is far less fluid and painterly, the composition more contrived, there is little of the direct brushwork of the later paintings. When exhibited in the Summer Academy of 1901 <i>The Times</i> concluded that Sims had 'not yet learned to tell a story,' and the <i>Ladies Realm</i> wished that he had been 'less generous in the matter of canvas.' ⁱ The painting was never sold – the artist later re-used	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 Holmes 2005:42



					pieces of the canvas, presumably loathe to waste it on an unsuccessful experiment	
65.	1900	Unknown	Winter Flowers Oil painting 16x 20ins 4x 51cm03	Commenced August Exhibited Aberdeen 1900 Sotheby's Billingham 31 march 1982 (lot 346) signed Illustrated Sold? £1,000		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
66.	1900	Unknown	Hide and Seek 36 x24 inches	September, unfinished		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
67.	1900	Unknown	What care we for wind and weather? 30 x20 inches	September Listed only as Weather? In Agnes Diary		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
68.	1900	Lanchester?	Baby's bath 16 x12 inches	September Presented RASC for raffle, won by Lanchester		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
69.	1900	Unknown	The Great Gateway 37 x 27 inches	November Unfinished		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
70.	1900	MacWhirter family?	Portrait of Myself 14 x 12 (?) inches	September £15 for the library of J. MacWhirter RA See above		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928

71.	c.1900	Mrs Henderson Sanders	The Beautiful is Fled Oil on panel 15 3/4 x 20 inches 40.0 x 50.8 cm	Exhib: London The Leicester Galleries, April-May 1910 An exhibition of works by Charles Sims (21) London RA 1933 Winter Exhib. Works by late members Morgan (nd): , cat no166 Plate 125a, venue unknown No 50 reproduced Pall Mall pictures 1908 Christies London 18 th July 1969 (Lot 36) Sold £1,100 Christie's London 10 th Nov 1988 (lot 94) Illustrated Sold £2,000	Reflects an unusually lyrical and personal phase in CS work. There is a sense of wistful isolation, which did not manifest itself fully in his works until the 1920's and is expressed here by the Faun, usually associated with idyllic classicism, shivering in a bleak English river landscape. The faun had widespread appeal in Edwardian England Lonely faun in foreground sitting on a branch on a bleak river bank	Morgan (not dated).
72.	1900	Unknown	Portrait of Mrs de Pass 50 x 37 inches	June – sold £52.10.0		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
73.	1901	Unknown	The Mirror (1) 20x 16inches	January (unfinished) see <i>The Mirror</i> February 1901 Exchanged with H. Poole for his Aphrodite See the Mirror Sketch 36 x 20 inches and further entry -Sketch (more time		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928

				wasted) [Sims' Studio Diary]		
74.	1901	Unknown	The Mirror (2) Sketch 36 x 20 inches	February see <i>The Mirror</i> 1901 January 20 x 16 inches and further entry -Sketch (more time wasted) [Sims'' Studio Diary]		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
75.	1901	Unknown	The Mirror (3) Size ?	Sketch (more time wasted) [Sims'' Studio Diary] See Mirror 36x 20 inches-exchanged with H. Poole for his Aphrodite and 20 x 16inches unfinished		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
76.	1901	Unknown	Portrait of Gerald Lawrence as Orsius 36 x 20 inches	January NEAC	Curious painting – standing figure with arm resting on classical column in full cavalier costume Photograph in press cutting book	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
77.	1901	Unknown	Land of Nod (1) Sketch 36 x 24 inches	January 26 th 1901 Agnes' diary See Land of Nod 1902 A pale version 54 x 48 discarded for RA Picture wing (Jan 18 th 1902 Agnes diary) 1906 exhibited at RA, Liverpool (Exhibited RA Agnes diary) 1906 watercolour replica, 30 x 20 inches Land of Nod Sims'' Reporter's book <i>Dec 7th 1905</i> <i>Dec 8th 1905</i> Sepia Photograph of Land of Nod 41 x 51cm dated 1906 Sims' Archive GB3025/1/3/25		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 TA2 , TA8, TA9 Catalogue – Tate Gallery Archives



				Design used for London Underground poster March 1916 Photograph of <i>The Magic Well</i> 18.5 x 24cm dated 1906 Sims' Archive GB3025/1/3/28		Sims' archive
78.	1901	Unknown	Portrait of John Sims	January		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
79.	1901	Mrs Marks	A Fairy Wooing Watercolour 16 x 12 inches	Watercolour replica – February Exhibited Leeds 1902 £10 Mrs Marks	Thin paint	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 The World – Celebrities at home article May 20 th 1908 p987
80.	1901	Unknown	Twilight 28 x18 inches	March (Marshes at Stansgate)		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
81.	1901	Mrs. MacWhirter John Sims	The Nest Oil on canvas, (36 x28 inches)	March Sold to Mrs. MacWhirter £100 RA 1902 no 83 Studies relating to work can be found in	Sims' son John sitting in long grass looking at birds nest Use of complimentary	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 Holmes 2005: 43

				the archive	colours for simplicity – uncontrived Swift use of paint , expressive, luscious. Applied with side of the knife- impasto heavy in places. Looser and more spontaneous , impressionist style	
82.	1901	Unknown	Snow Scene Sketch 22 x 16 inches	March		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
83.	1901	Unknown	Moorhen Sketch 16 x 12	March		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
84.	1901	Unknown	Frosty Morning 2 sketches 30 x 20 inches	April A Frosty Morning is listed in the Catalogue of Sims' one man show at the Leicester Galleries Feb- March 1906 Medium or size unknown so verification is difficult.		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims' 1887 -1928
85.	1901	S. Sims?	The Barn Watercolour 12 x 6 inches	April S. Sims £3 [entry crossed out]		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
86.	1901	Unknown	Portrait of Mrs Gerald Lawrence 30 x 24	May (Oval)		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims' 1887 -1928
87.	1901	Durban Art Gallery, SA	The Top of the Hill (1)	February		Sims' studio Diary 1895- 1917

			<p>(oil on canvas) 38 x 28ins</p> 	<p>Exhibited RA 1902 no24 Sold for 100 pounds to corporation of Durban S.A.</p> <p>Purchased for the Durban Art Gallery by Thorncroft and Dicksee</p> <p>In 1902 a replica of the painting (same size 36x28ins) was sold to Charles Moore for 60 pounds</p> <p><i>Top of the Hill</i> replica Feb 1902</p> <p>Sims' Archive No study (insert media) 7 studies oil on canvas 4 studies oil on panel</p> <p>Photograph of Agnus for <i>The Top o' the Hill</i> 17 x 11cm Sims' Archive GB3025/1/3/24</p>  <p>c1901, red chalk or crayon on paper, archive GB3025/1/4/9</p>		<p>with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p> <p>Durban Art gallery records</p> <p>Agnes Diary Durban archives</p> <p>Sims' archive</p> <p>Holmes 2995:44</p> <p>Shows a virtuosity in depicting weather conditions</p>
88.	1901	Unknown	<p>Moonlight 20 x 16 inches</p>	<p>(Unsaleable but rather nice) Rolled up</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p>

89.	1902	Unknown	Portrait of Mrs Sims 54 x 48	January RA 190?		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
90.	1902		A Portrait of Myself Oil	See <i>Portrait of Myself</i> 1898 and Watercolour and bodycolour c1900 See <i>Myself</i> Watercolour and bodycolour Photograph of Portrait Charles Sims 14 x 9.5 cm c1908 Sims' Archive GB3025/1/3/31	Entry appears in diary in 1902 'for practice (rolled up) Unfinished –July	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
91.	1902	Pietermaritzburg S. A Corporation Gallery	Summer Afternoon (Arran) 36 x 28 inches Oil on canvas	August Sold to Sidney Ford Esq. For Pietermaritzburg S. A Corporation Gallery £30		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
92.	c.1902 /6	Private owner New York	Land of Nod (2) Oil? 54 x 48	Pale version discarded for RA picture January 1906 exhibited at RA (Agnes) See Land of Nod 1901 sketch dated 36x 24 inches 1906 exhibited at RA, exhib no RA2 Liverpool (Exhibited RA Agnes' diary) 1906 watercolour replica, 30 x 20 inches 1906 version [oil] went to New York home from last Autumn Exhibition [presumably RA] Land of Nod		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 TA2 , TA8, TA9 Catalogue – Tate Gallery Archives and Agnes' Diary Pressmark 77B V&A Library number Liverpool Courier 1907- press cutting book

				<p>Sims' Reporters book Dec 7th 1905 Dec 8th 1905</p> <p>The Land of Nod exhibited Bradford Corporation Art Gallery Exhibition catalogue of the 24th Spring Exhibition 1917 Pictures by 10? Modern British Painters published by City of Bradford Corp. Art Gallery</p> <p>Design used for London Underground poster March 1916</p> <p>See Land of Nod finished sketches? dated c1910 and 1901</p> <p>Sepia Photograph of Land of Nod 41 x 51cm dated 1906 Sims' Archive GB3025/1/3/25</p>		Sims' archive
93.	1902	Unknown	<p>On the Rocks (Arran) 36 x 28 inches</p>	<p>August Glasgow 1903 Worcester 1903</p>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
94.	1902	Unknown	<p>The Sting 20 x 16 inches</p>	<p>August Unfinished</p>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
95.	1902	James Murray Esq	<p>The Heather Crown 36 x 28 inches</p>	<p>August Glasgow 1903 Leicester Galleries 1910 Sold £100 James Murray Esq. (-25%)</p> <p>Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square</p>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928

			40 x 30 inches	<p>Mrs B and Children exhib. RA 1902 no 371 [is this the painting]?</p> <p>Mrs. Braithwaite and Joyce Lawrence 1902 photograph GB3025/1/3/12 B123</p>		Alan Sims 1887 -1928
100	1902		Miss Lilian Braithwaite Oil?	Exhib RA 1902 no 489		RA listing of exhibitors
101	1902	Wadsworth /Blackburn?	<p>Playmates Oil on canvas 36x28inch Agnes</p> 	<p>August Exhibited RA 1903 no752 Pittsburg 1904 Sold in 1914 R. Wadsworth(?) Blackburn £60</p> <p>Photographs taken in Arran of Agnes (14.5 x 10.5cm) and John (10 x 17cm) dated 1902 – for Sims' archiveGB3025/1/3/13 -14</p> <p>Photograph of Playmates 18 x 23.5 GB3025/1/3/16</p> <p>Other Arran photographs of the period but not linked to any paintings currently known can be found in the Sims' Archive No GB3025/1/3/17 -19-20-22</p>  <p>Squared up photograph of Agnes for <i>Playmates</i>, c1902, archive GB3025/1/3/14</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p> <p>Sims' archive</p>

				 <p>Oil sketch for <i>Playmates</i> (photographed mid-cleaning), c1902, archive GB3025/1/4/10</p>		
102	c.1902	Unknown	Playmates Study Oil on board 13 x 10ins 33 x 25cm	Sotheby's London 19 Sept 1979 (lot 15) oil painting Sold £320?		
103	1902	Unknown	The World Between 35 x 27 inches	August Destroyed in 1914		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
104	c.1902	Unknown	And the Fairies ran away with their clothes Oil on canvas	Photographs taken in Arran of Alan and Agnus for 1902 – “ <i>And the Fairies...</i> ” 11 x 17 and 17 x 21 Sims' archive GB3025/1/3/18 and 21 Other Arran photographs of the period but not linked to any paintings currently known can be found in the Sims' Archive No GB3025/1/3/17 -19-20-22		Sims' Archive
105	c.1902 /3	Bristol ?	Water Babies (2) Oil on canvas 45 x 32inches 	Exhibited RA 1903 no 271 St Louis 1904 Hull 1906 Glasgow 1907 Bristol 1908 – Sold £80 Listed in Agnes' diary 2 August 1903 John Sims has Sketch related to this work		Sims'' studio diary 1895- 1917 Agnes Diary C. Holmes PhD Pressmark 77B V&A Library

				<p><i>Water babies</i> exhibited Bradford Corporation Art Gallery Exhibition catalogue of the 24th Spring Exhibition 1917 Pictures by 10? Modern British Painters published by City of Bradford Corp. Art Gallery</p> <p>Exhibited at the Leicester Galleries 1906</p> <p>Re-exhibited –<i>Water babies</i> painted 2-3 years ago – did not get a good position in exhibition as a result- exhibition not specified</p>		<p>number</p> <p>V&A Library Archive</p> <p><i>Glasgow Herald</i> c1906/7 press cutting book</p>
106	1903	Unknown	Glass of Raplio(?)	September		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
107	1903	Unknown	Cave –dweller's God	September		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
108	1903	Unknown	Punchbeck Orientals	September		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
109	1903	Unknown	Philos of hero? Bacchanal Pillow Fight	September		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
110	1903	Unknown	(4 drawings) Bathers Etchings(how many not stated)	September		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
111	1903	Unknown	Cave- dwellers God Etching	Re-entered in September again 1903		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and

						Alan Sims 1887 -1928
112	1903	Unknown	Punchebeck Orientals (1) Etching	Re-entered in September again 1903		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
113	1903	Unknown	Portrait of Alan MacWhirter oil 36 x 28inches	October Exhibited Society of Portrait painters 190? Nell's wedding Present 1906 Leicester Galleries exhibition on catalogue A portrait of Alan MacWhirter esq. (<i>oil</i>) notation in pencil. The comments in brackets were added to the margins in the catalogue against the various entries – the critic is unknown Painting of this title appears in the Leicester Galleries exhibition catalogue February – March 1906		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 V&A Library Archive TA2 , TA8, TA9 Catalogue – Tate Gallery Archives
114	1903	Unknown	Portrait of John	October circular		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
115	1903	J. MacWhirter Esq	Bacchus and Ariadne (1) Oil 19 x 29ins - 48 x 74cm (30 x 20 inches Agnes ref)	October Exhibited at Leicester Galleries 1906 no34 Aberdeen 1906 Sold J MacWhirter Esq. £36Edenholme , Stoneharn Sotheby's London 31 Aug 1973 (lot 351) Signed- oil painting Sold £400?	<i>Bacchus /Bacchus went a wooing [changed to Bacchus and Ariadne?] Dec 5th 1905 Sims' mentions working on Bacchus /Bacchus went a wooing (ADD TO LIST)</i>	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 TA2 , TA8, TA9 Catalogue – Tate Gallery Archives V&A Library Archive

***Bacchus /Bacchus went a wooing
[changed to Bacchus and Ariadne?]***

Sims' Reporters book
Dec 5th 1905 Dec 6th
Dec 7th 1905
Dec10th
Jan 15 1905

See *Bacchus and Ariadne* 1903 54 x 36
inches

1906 Leicester Galleries exhibition on
catalogue *Bacchus and Ariadne (free,
strong and frolic? Oil)*
notation in pencil. The comments in
brackets were added to the margins in the
catalogue against the various entries –
the critic is unknown


*Burnt sienna for the
flesh with a little
vermillion in cheeks and
lips and black for cool
grey. Black is the base
of shadows to be
warmed with the self –
colours of the object. A
system to work with
indoors*

*Worked away at the
leopard's spots on
Bacchus Dec 6th
dragging colour over
their spots and
repainting them.
Human anatomy very
useful in drawing the
rolling beast*

*Bacchus is a good type
of picture, woodlands
with nude figures,
Corotesque and
Hellenic figures.*

*Dec 7th 1905
Very uninteresting
work completing the
Bacchus I walked over
the fields in the
afternoon*


*Dec10th
My Bacchus and Beech
Boughs? Are paltry in
idea, Millais
[casrpenles?]Shop
grew from his
reference for some
thing, the homely
beauty and humanist of*




					<p>the Christian story; all good art is worship and enthusiasm for dignity fertility as in Homer, purity as in Raphael</p> <p><i>Jan 15 1905</i> <i>Quite disgusted with two of my pictures for the exhibition Beech Boughs and Bacchus and Ariadne.</i> <i>Bacchus has some nice qualities but the figure of Bacchus is poor and the colour not always well arranged. I shall neither make a living nor be happy in my work without much greater pains and more ...[.exquisite?] choice of subject</i></p>	
116	1903	Purchased by The Hon. John Collier, present whereabouts unknown	<p>Sunshine and Wind Oil on canvas 20 x 16 inches</p> 	<p>October Exhibited at Leicester Galleries 1906 Leeds 1905 Sold £25 (-30%) Hon. John Collier</p> <p>1906 Leicester Galleries exhibition on catalogue A portrait of Sunshine and wind (<i>breezy and full of sunlight –oil</i>) notation in pencil. The comments in brackets were added to the margins in the catalogue against the various entries – the critic is unknown</p>	<p>Shows a virtuosity in depicting weather conditions</p>	<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p> <p>V&A Library Archive</p> <p>TA2 , TA8, TA9 Catalogue – Tate Gallery Archives</p> <p>Holmes 2005:44</p>



Photograph of Agnes, c1902, archive GB3025/1/3/24


117	1903	Unknown	Two Christmas Cards <ul style="list-style-type: none"> • <i>Children and Turkey</i> • <i>Death of a Year</i> 	November Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910 Included paintings in oil and watercolour 39 works Including study for Island Festival and finished study for the Fountain Also exhibited at The Gallery of the Royal Society of Painters in Watercolours 1923 (No 141)		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 TA2 , TA8, TA9 Catalogue – Tate Gallery Archives
118	1903	Unknown	Portrait of Mrs Mauritz 36 x 28 inches	November Exhibited RSA 1903 Edinburgh + 4 ? Painted at St Andrews £65 less expenses		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
119	1903	Malcolm Baird	Amateur Oarsmen 30 x 20 inches	November Exhibited Institute of Oil Painters Malcolm Baird £20		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims' 1887 -1928
120	1903	Mrs Mond	Sand Babies 20 x 16 inches	November Exchanged with Goscombe John RA 1904 Bradford (?) 1904 Liverpool 1904		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928

				Pittsburgh 1905 Sold £80 Mrs Mond		
121	1903	Unknown	Butterflies (1) Oil on canvas 45 x 51 ins 115 x 130cm 	Exhibited RA 1904 no 807 November 1903 Sotheby's Belgravia London 18 th April 1978 (Lot 93) Illustrated -oil painting 48 x 53 ins Sold £3,600 Sotheby's Belgravia London 9 April 1980 Lot 68 illustrated oil painting 48 x 53 in 121 x 136 cm Entitled Butterflies Sold £ 15,500 Sotheby's London 19 th May 1982 lot 49 illustrated oil painting Sold £7,000? Entitled Mother and boy catching butterflies 46 x 51 ins Sotheby's London 12 Nov 1986 (lot 25) Illustrated –oil painting Sold £13, 000? Entitled Mother and her young son catching butterflies <i>Copy:Butterflies</i> Dec21st 1905 little copy of Butterflies on Jap paper drawing in charcoal See Moth Catchers 1906 <i>Sim's Reporter's NotebBook</i>	A list of the works exhibited at the Leicester Galleries seems to suggest work of a far more literary or fanciful bent than the reviews suggest. According to Alan Sims', sketches for <i>Butterflies</i> , was titled <i>The Moth Catchers</i>	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 <i>Sim's Reporter's NotebBook</i>

122	1903	Unknown	A Portrait of a Lady	Title unspecified Exhib. RA1903 no32		
123	1903	Unknown	Portrait of Kate's three children	November		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
124	1904	Unknown	The Philosopher 36 x 28 inches	January Institute of Oil Painters 1904 Glasgow 1904		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
125	1904	Mrs Marks	A Sunny Beach Watercolour 16 x 22 inches	January (Family stood on Arran shore) Sold £10 with <i>Faery Kiss</i> Mrs Marks		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
126	1904	Museum of New Zealand, Te Papa Tongarewa, Wellington	By Summer Seas Oil on canvas 	 Oil sketch for <i>By Summer Seas</i> , c1904, archive GB3025/3/14  <i>Cliche verre on photographic paper</i> , c1904 Sims' Archive GB3025/1/2/21[See also data base]	Loosely handled in broad swathes of colour, and use a limited palette	Holmes 2005:52
127	1904	Cardiff Town Hall?	Women and Parrots Watercolour 25 x 20 inches	February Design for ceiling of Cardiff Town Hall		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and

						Alan Sims 1887 -1928
128	1904	Unknown	Isabella Six drawings	February John Lane publishers – rejected them gave me £3		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
129	1904	Unknown	Bacchus and Ariadne (2) 54 x 36 inches	February See October 1903 Agnes Diary <i>Bacchus /Bacchus went a wooing [changed to Bacchus and Ariadne?]</i> Sims'' Reporter's Notebook Dec 5 th 1905 Dec 7 th 1905 Dec10th Jan 15 1905 See <i>Bacchus and Ariadne</i> 1903 30 x 20 inches Sold J MacWhirter Esq. £36Edenholme Stoneharn		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
130	1904	Unknown	Evensong 36 x 28 inches	March Scraped out old man		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
131	1904	Lieut-Colonel Fairfax Rhodes	Washing day (1) 18 x 22in 46 x 55cm Panel (pair)	RA no106 March (21 x 17ins) Panel Phillips London 16 th Nov 1981 (lot 20) illustrated –oil paintings Described as panel pair Sold £4,800 See washing day 36 x 28 inches 1905 January		The World – Celebrities at home article May 20 th 1908 p987 Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 TA2 , TA8, TA9 Catalogue – Tate Gallery Archives

				Sold Leicester Galleries 1906 £? –less commission		
132	1904	Mrs Lawrence	Washerwomen (1)? 20 x 16 inches	<p>March ‘Both sold to J. McCulloch £35’ [possibly referring to diary entry above Washing day although not clear]</p> <p>Exhibited NEAC (1904?) See April 1904</p> <p>Possibly exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910 This included paintings in oil and watercolour 39 works Including study for Island Festival and finished study for the Fountain</p> <p>Washer women entered twice in 1904 in Agnes Diary One given to Mrs Lawrence for wedding present and the sold to McColloch suggesting two different paintings baring the same name</p>		<p>Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p> <p>TA2 , TA8, TA9 Catalogue – Tate Gallery Archives</p>
133	c1904	Unknown	Portrait of Aubrey Beardsley Oil?	<p>Re exhibited in 1906 Where Press clipping Recorded ‘re-exhibited 2 years ago ought to have reached wider public</p>		<i>Manchester Guardian</i> – in Press clipping book at the time of the RA show 1906 and Sims’ ARA election.
134	1904	Unknown	Washerwomen (2)?	<p>April Exhibited NEAC (1904?) See March 1904</p> <p>Possibly exhibited Ernest Brown and Philips The Leicester Galleries, Leicester</p>		<p>Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p> <p>TA2 , TA8, TA9 Catalogue –</p>

				<p>Square London April to May 1910</p> <p>Included paintings in oil and watercolour 39 works Including study for Island Festival and finished study for the Fountain</p> <p>See above <i>Washerwomen no (1)</i></p>		Tate Gallery Archives
135	1904	Unknown	<p>Soda and Milk oil 36 x 28'</p>	<p>April RA 1905 no 413 Liverpool 1905 Glasgow 1906 Birmingham 1906 Leeds 1907</p>	<p>A small boy playing pranks on a cat</p> <p>'Master of paint supremacy gifted in the power of suggestion' Cat no 563 [Leeds]?</p>	<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p> <p>Luds? Mercury c1906/7 press cutting book</p> <p>Yorkshire Post c 1906/7 Press cutting book</p>
136	1904	Unknown	Mrs Max Lindlar	Exhib. RA 1904 no 484		RA Exhibitors list
137	1905	<p>J. McColloch</p> <p>National Museum of Wales, Cardiff</p>	<p>The Kite (1) 36 x 28 Oil on canvas Signed bottom right <i>SIMS</i></p> 	<p>January RA 1905 no 466 Sold J McColloch £60</p> <p>Fetches £500 at Christies (Holmes 2005)</p> <p>See x 2 watercolour copies of different sizes See Sketch <i>They shall be chased as chaff before the wind.</i> 1906</p> <p>Described by Sotheby's as 'Kite –flying in the Dunes- Peter Scott and his mother' 1993 sale</p>	<p>A list of the works exhibited at the Leicester Galleries seems to suggest work of a far more literary or fanciful bent than the reviews suggest. According to Alan Sims', sketches for <i>The Kite</i>, RA 1905, was titled <i>They shall be chased as chaff before the wind.</i>ⁱⁱ These titles, 'picked out of a book at the last minute,' were indications though of Sims' irreverent inventiveness, in an</p>	<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p>

					age when 'an explanatory title could be the making of a popular picture,' he insisted on allusion rather than description	
138	c.1905	H. Mileham	The Kite (2) Watercolour copy 21 x 14 inches	To H. Mileham , wedding present See oil on canvas and watercolour copy of different size		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
139	c.1905	Unknown	The Kite (3) Watercolour copy 9 x9 inches	on Japanese paper for exhibition at the Leicester Galleries 1906 See oil on canvas and watercolour copy of different size		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
140	c.1905	Unknown	The Kite (4) Peter Scott and Mother Oil on canvas on board 13.0 x 15.5ins 33.0 x 39.4cm	Sotheby's sale 24.11.93 (sold with a 1961 letter from Sir Peter Scott confirming that he and his mother were the subjects) seems unlikely (comment found on RA Library notes) Sotheby's London Nov 24 1993 (lot 1) Modern British and Irish Paintings and drawings Signed Illustrated Described by Sotheby's as ' Kite -flying in the Dunes- Peter Scott and his mother' Sold £7,500?	Same composition as Larger oil (1)	
141	c.1905	Unknown	Butterflies (copy) (2) Drawing in charcoal on Japanese paper	<i>Copy: Butterflies</i> Dec 21st 1905 little copy of Butterflies on Jap paper drawing in charcoal <i>Sims' Reporter Book</i> See November 1903 Butterflies [likely to be oil]		Sims'' Reporter's Notebook Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
142	1905	Unknown	The Sunbeam Fairies	The Sunbeam Fairies <i>Jan 11 1905 Reporte'rs Notebook</i>		

			Watercolour? <i>Whatman paper</i>	Whatman paper		
143	1905	Unknown	Sunrise over the Downs <i>sketch.</i>	Sunrise over the Downs Sims' Reporters book <i>Made a sketch of new subject Dec 6th 1905.</i>		
144	1905	Unknown	Astrologer and the Witch	Jan 11 1905 Sketched the Astrologer and the Witch Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910 Not mentioned in Sims' studio Book or Agnes Diary however		Sims' Reporter's Notebook TA2 , TA8, TA9 Catalogue – Tate Gallery Archives
145	1905	Unknown	Washing Day (2) Oil panel? 36 x 28 inches	January Sold Leicester Galleries 1906 £? –less commission 1906 Leicester Galleries exhibition catalogue ' <i>Washing day (wonderful strong –oil)</i> ' notation in pencil. The comments in brackets were added to the margins in the catalogue against the various entries – the critic is unknown See March 1904 for another <i>Washing day</i> entry panel		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 V&A Library archive TA2 , TA8, TA9 Catalogue – Tate Gallery Archives
146	1905	Unknown	By the Arran Sea oil on canvas 24 x 20inches 	February For exhibition at Agnews (Some examples of Independent art English , Scotch Institute)		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928



Oil sketch for *By the Arran Sea* (photographed mid-cleaning), c1905, archive GB3025/1/4/14

147	1905	Unknown	Plage (Plague?) Watercolour 15 x 7 inches	February Sold to Agnew £35 Given to Bristol for sale towards? of Picture Gallery Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910 Included paintings in oil and watercolour 39 works Including study for Island Festival and finished study for the Fountain		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 TA2 , TA8, TA9 Catalogue – Tate Gallery Archives
148	1905		Fishes/vilo[?]Fisher Girls Oil 16 x 13 inches	Leicester Galleries 1910 50 guineas -25% <i>Fisher Girls</i> Exhibited at the Leicester Galleries, Leicester Square London possibly under the title of <i>Fisher Girls</i> as apposed to <i>Fishes /vilo</i> April to May 1910		Sims'' studio Diary 1895- 1917 TA2 , TA8, TA9 Catalogue – Tate Gallery Archives
149	1905	Unknown	Etaples Tempera and oil	March Leicester Galleries 1910 Sold for £40 guineas – 25% Exhibited Ernest Brown and Philips The		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928

				Leicester Galleries, Leicester Square London April to May 1910 Included paintings in oil and watercolour 39 works Including study for Island Festival and finished study for the Fountain		TA2 , TA8, TA9 Catalogue – Tate Gallery Archives
150	Before 1906	Unknown	Thy Time was the time of Love	Sims' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 1 Sold		V&A Library Archive catalogue
151	Before 1906	Unknown	Clouds drop and distil abundance	Sims' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 16		V&A Library Archive catalogue
152	Before 1906	Unknown	They that Tarried at Home	Sims' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 15		V&A Library Archive catalogue
153	1905	Unknown	Beech Boughs	Sims' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906	<i>Dec10th Sims' diary</i> My Bacchus and Beech Boughs? Are paltry in idea, Millais [casrpenles?]Shop	V&A Library Archive catalogue

				<p>Included 54 paintings in oil and watercolour</p> <p>Beech Boughs Jan 17th 1905 Jan 15 1905 Sims' Reporters book</p> <p>Beech Boughs (<i>wonderful rich strong colours</i>) The comments in brackets were added to the margins of the V&A Library catalogue– the critic is unknown No 14</p>	<p>grew from his reference for some thing, the homely beauty and humanist of the Christian story; all good art is worship and enthusiasm for dignity fertility as in Homer, purity as in Raphael</p> <p>Beech Boughs Jan 17th 1905 Glazed Beech Boughs with Cambridge Medium I should have mixed a little white or opaque colour in the glaze otherwise it clots and looks dirty Jan 15 1905 Quite disgusted with two of my pictures for the exhibition Beech Boughs and Bacchus and Ariadne. Beech B's is course and unstudied: the sky is not choice, has a want of thoroughness, as has also the foreground from their not having been sufficiently studied from nature: the whole thing, poses and material is common and hurried</p>	Sims' Reporters book
154	Before 1906	Unknown	This great and wide sea wherein are things	Sims' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London		V&A Library Archive catalogue

				Feb -March 1906 Included 54 paintings in oil and watercolour no 13 sold		
155	Before 1906	Unknown	A little lower than the angels	Sims' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour no 12 sold		V&A Library Archive catalogue
156	Before 1906	Unknown	He fashioned their hearts alike	Sims' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour		V&A Library Archive catalogue
157	Before 1906	Unknown	The frog? Who showed himself alike?	Sims' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 10		V&A Library Archive catalogue
158	Before 1906	Unknown	A joyful mother of children	Sims' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 9		V&A Library Archive catalogue

159	Before 1906	Unknown	A sound of battle in the land	Sims' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 8		V&A Library Archive catalogue
160	Before 1906	Unknown	He shall pass through the sea with affliction	Sims' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 7 sold	A list of the works exhibited at the Leicester Galleries seems to suggest work of a far more literary or fanciful bent than the reviews suggest. According to Alan Sims, <i>He shall pass through the sea with affliction</i> , depicted nothing more than a 'tiresome small boy being encouraged to paddle	V&A Library Archive catalogue C. Holmes PhD p56 p
161	Before 1906	Unknown	A land of Brooks of water	Sims' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 6 sold		V&A Library Archive catalogue

162	Before 1906	Unknown	There were giants in the earth in those days	Sims' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 5		V&A Library Archive catalogue
163	Before 1906	Unknown	All thy garments smell of myrrh, aloes and cassia <i>(delightfully decorative added in pencil at the side)</i>	Sims' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour All thy garments smell of myrrh, aloes and cassia <i>(delightfully decorative)</i> The comments in brackets were added to the margins of the V&A Library catalogue—the critic is unknown No 4		V&A Library Archive catalogue
164	Before 1906	Unknown	Kindly in affection one another	Sims' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 29 sold		V&A Library Archive catalogue
165	Before 1906	Unknown	Babes shall rule over them	Sims' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906		V&A Library Archive catalogue

				Included 54 paintings in oil and watercolour No 28 sold		
166	Before 1906	Unknown	Virgins shall rejoice in their dance	Sims' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 27 sold		V&A Library Archive catalogue
167	Before 1906	Unknown	The sun knoweth his going down	Sims' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 25		V&A Library Archive catalogue
168	Before 1906	Unknown	As sufferings abound, so consolation abounds	Sims' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 24		V&A Library Archive catalogue
169	Before 1906	Unknown	Tis good to bear the yolk in youth	Sims' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London		V&A Library Archive catalogue

				Feb -March 1906 Included 54 paintings in oil and watercolour		
170	Before 1906	Unknown	Having our bodies washed with pure water	Sims' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 22 sold		V&A Library Archive catalogue
171	Before 1906	Unknown	They shall be chased as the chaff before the wind Sketch for the Kite Paper	Sims' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 21 sold	. According to Alan Sims a sketch for <i>the Kite</i> , RA 1905, A title, 'picked out of a book at the last minute, an indication of Sims'' irreverent inventiveness, in an age when 'an explanatory title could be the making of a popular picture,' he insisted on allusion rather than description	V&A Library Archive catalogue
172	Before 1906		Finding a ship sailing we went abroad	Sims'' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 20		V&A Library Archive catalogue
173	Before 1906	Unknown	Of a sapphire blue, like the body of heaven for	Sims'' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square		V&A Library Archive catalogue

			clearness'	London Feb -March 1906 Included 54 paintings in oil and watercolour No 19 sold		
174	Before 1906	Unknown	A small thing in thine eyes	Sims'' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 18 sold		V&A Library Archive catalogue
175	Before 1906	Unknown	A sound of abundance of rain	Sims'' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour no 17 sold		V&A Library Archive catalogue
176	Before 1906	Unknown	The ordinance of the moon and of the stars for a light by night	Sims'' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 53 sold		V&A Library Archive catalogue

177	Before 1906	Unknown	The Moth Catchers Butterflies (3) Sketch - Paper	Sims'' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 54 sold	According to Alan Sims' a sketch for <i>Butterflies</i> , RA 1904	V&A Library Archive catalogue
178	Before 1906	Unknown	I and children given me	Sims'' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 52		V&A Library Archive catalogue
179	Before 1906	Unknown	A beast that goeth into the valley by night	Sims'' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 49		V&A Library Archive catalogue
180	Before 1906	Unknown	The Exaltation of a Flower(1) watercolour 97.5 x 87.5 cm	Sims'' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 48 sold Offered for sale by Fine -Lines after c1986 stock no F931 See W/C pencil 25 x 22cm	Portrait (head and shoulders) of a young girl in a hat holding a peacock feather fan? Which occupies two thirds of the picture plane(check this is not companies logo)?	V&A Library Archive catalogue Correspondence with LW &RM Guthrie Fine -Lines Fine Art Warwickshire

181	Before 1906	Unknown	The Exaltation of a Flower (2) 10 x 9ins 25 x22cm Watercolour, pencil ? on paper	Phillips London 21 Jan 1985 Lot 214 Signed Verso watercolour pencil Sold £600 See W/C 97x 87cm		
182	Before 1906	Unknown	A canal, Bruges	Sims'' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 47		V&A Library Archive catalogue
183	Before 1906	Unknown	All the labor of man is for his Faith?	Sims'' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 46		V&A Library Archive catalogue
184	Before 1906	Unknown	The moon and stars to rule by night	Sims'' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No45 sold		V&A Library Archive catalogue
185	Before	Unknown	The abundance of	Sims'' first one man show		V&A Library Archive catalogue

	1906		peach	Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 43		
186	Before 1906	Unknown	As Serpent will bite without enchantment	Sims'' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 42 sold		V&A Library Archive catalogue
187	Before 1906	Unknown	Hide thyself for a little moment	Sims'' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour		V&A Library Archive catalogue
188	Before 1906	Unknown	Their souls shall be as a watered garden	Sims'' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 41 sold		V&A Library Archive catalogue
189	Before 1906	Unknown	The earth bringeth forth fruit of herself	Sims'' first one man show Exhibited Ernest Brown and Philips The		V&A Library Archive catalogue


				Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 38 sold		
190	Before 1906	Unknown	Her ways of pleasantness	Sims'' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 37 sold		V&A Library Archive catalogue
191	Before 1906	Unknown	What a day may bring forth	Sims'' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 36 sold		V&A Library Archive catalogue
192	Before 1906	Unknown	Aliens from the Commonwealth	Sims'' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 35 sold		V&A Library Archive catalogue
193	Before 1906	Unknown	A light to shine out of darkness	Sims'' first one man show Exhibited Ernest Brown and Philips The		V&A Library Archive catalogue

				Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 33		
194	Before 1906	Unknown	A Land of Darkness	Sims'' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 32		V&A Library Archive catalogue
195	Before 1906	Unknown	Children of the Day	Sims'' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 31 sold		V&A Library Archive catalogue
196	Before 1906	Unknown	Wonders be known in the dark	Sims'' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 30 sold		V&A Library Archive catalogue
197	c.1906	Unknown	Nymphs in a Pastoral Landscape	Christie's sale 3.5.90 (lot 119) British and Irish traditionalist and		

			(The Swing) (Pencil, Watercolour, bodycolour and Pastel on paper) 13.6 x 17.3 in 34.5 x 44.0cm	Modernist Painting Not illustrated Not signed Est £1,800- 2,000 Sold £1,815		
198	1906	Mrs Hearts	The Land of Nod (3) Oil painting 40 x 50 ins 101 x 127cm	<p>January Exhibited at RA [1906] no77 Liverpool Sold for £100 Mrs Hearts (?) New York</p> <p>See 1910 a Land of Nod which was exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910</p> <p>Land of Nod Sims' Reporters book <i>Dec 7th 1905</i> <i>Dec 8th 1905</i></p> <p>See Land of Nod 1901 sketch dated 36x 24 inches 1902 A pale version 54 x 48 discarded for RA Picture wing (Jan 18th 1902 Agnes diary) oil? 1906 watercolour replica, 30 x 20 inches</p> <p>Design used for London Underground poster March 1916</p> <p>Sepia Photograph of Land of Nod 41 x 51cm dated 1906 Sims' Archive GB3025/1/3/25</p> <p>Sotheby's New York 29 Oct. 1981 (lot 85) Illustrated Sold £5,236</p>	<p>Land of Nod <i>A warm grey [?] evening with some blue, horizontal mottled clouds</i></p> <p><i>Dec 7th 1905</i> <i>Decided on the Land of Nod for the Academy as offering fewer difficulties, as I have no studies this summer.</i></p> <p><i>Dec 8th 1905</i> <i>Constructing Land of Nod</i> <i>Yesterday I sketched the Land of Nod in colour a dusky mauve with the figures slightly strongly highlighted in it and 1/5 blue round the moonmarching? To black behind the highest figure group. I think I shall construct all my pictures on this basis of diagonal parallel composition, and a mauve mass contracted with 1/5 blue. \ I don't think they will look alike, and it is the best scheme I know, modified of coarse by</i></p>	<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p> <p>TA2 , TA8, TA9 Catalogue – Tate Gallery Archive</p> <p>Agnes Diary</p> <p>Sims' archive</p>

					<i>my studies from nature.</i>	
199	1906	Mrs Stuart	The Kiss	March Exhibition Institute of Oil Painters Sold to Mrs Stuart of Blair Gardens £60 – 12½ %	<i>Consider at ... embedding pink with a sunset accent cloudy variety of a fine suede quality progression of colour separated by complementaries Images contained in the notebook possible studies for Arran scene of Agnes in profile in a large hat arm towards face. Notes on the palette largely to do with the laying down of pink</i>	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 Sims' Notes from Reporters Notebook . Start date unknown but the first date appears 29.7[6]. 05 a quarter of the way through the notebook all other dates centre around Dec 1905 - some passages in French.
200	1906	Unknown	Portrait of Cecil John Evelyn,	April Sold for £50- £7.10		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
201	1906	Unknown	Portrait of The Hon. Mrs Ives	Sold for £100		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
202	1906	Unknown	Portrait of Sir Robert Walker,	Sold for £30		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
203	1906	Unknown	Portrait of Gordon Gerard	Sold for £50		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
204	1906	Unknown	Portrait of Ronald	Sold for £30		Sims' studio Diary 1895- 1917

			Walker			with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
205	1906	Unknown	Portrait of John Walker	Sold for £30		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
206	1906	Unknown	Portrait of Cicely Walker	Sold for £30		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
207	1906	Mrs Hosheim (?)	The Little Faun (1) Oil? 13 x 18ins - 33 x 46cm	<p>May Exhib. Institute of Oil Painters Sold to Mrs Hosheim (?) £35 – 12 ½ % 1908 RA no50</p> <p>One unspecified version exhibited at The Institute of Oil Painters- Described as 'one of the older forms of painting in the exhibition yet one of the best' Baldry:1907</p> <p>See also</p> <ul style="list-style-type: none"> • Bury Watercolour 1906? • Sims' family -study of Alan 1906? • Sketch purchased by Mrs Hosheim 1906? • Fitzwilliam 1906? • Large Tempera Truro 1907 • Archive image oil on panel study Sims' Archive NO <p>Photograph of <i>The Little Faun</i> 20 x 25cm dated 1906 Sims' Archive GB3025/1/3/26 Photograph of <i>The Little Faun</i> 25 x 30cm dated 1908 Sims' Archive</p>	<p>It is very unclear if the following entries are in reference to this painting or oil? (13 x 18ins) c1906</p> <p><i>.... colour to each thing one colour, mixed with black for shadows. Warmer or cooler as required or blacken when reflection is absent (that is where it is less lit or apparent Black left in that case as a grey except perhaps in one place where it should be prismatic or the thing will look dull. Some great contrast to look effective on a wall and memorable Two girls and table stuff should look as if done together- simplicity and explain boy black hair ---pink</i></p>	<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p> <p>Sims' Archive</p>

				<p>GB3025/1/3/32</p> <p>Graves Sons and Pilcher, Hove 30th April 1984 Listed as oil painting (Lot 1) Sold £1,700</p>	<p><i>girl [Cendre''] Finish all over defeats itself, insist on one piece</i></p> <p><i>Contrast of definition – white and pink girls soft and simple (two tones) without accent like Millais Lady [Grosvenors?]]In landscape foreground some precious cuckoo flower.</i></p> <p><i>Tempera again – premium coup- very well prepared Two sketches one figures in foreground flanked by trees</i></p>	<p>Holmes 2005:90</p> <p>Entries from 8 Nov Sims' Reporters Book c1905</p>
208	c.1906 /8	Bury Art Gallery	<p>The Little Faun (2) Watercolour 14 ¼ x 17 5/8 inches 360 x 450mm</p> 	<p>Bury Art Gallery Collection of Bury Art Gallery acc no 520 Part of the George Clough Bequest Meadfoot Highfield Road Grange Over Sands, donated in 1941 The collection, some 70 paintings largely by late 19th and early 20th century artists and containing nine Sims' paintings were hung at Bury Art Gallery August 1941 to commemorate the generous bequest. Most of the collection comprised of watercolours with the occasional oil painting</p> <p>Bury Art Gallery archives Letter to G. Clough dated 5th Aug 1941</p>		<p>Bury Art Gallery archives Letter to G. Clough dated 5th Aug 1941 To Mr. Chadwick Esq. Librarian and Curator Bury Art Gallery</p> <p>Press clipping book contains reviews of watercolour /coloured drawing</p>

				<p>To Mr. Chadwick Esq. Librarian and Curator Bury Art Gallery</p> <p>See also</p> <ul style="list-style-type: none"> • Sims' family -study of Alan 1906? • Sketch purchased by Mrs Hosheim 1906? • Fitzwilliam 1906? • Large Tempera Truro 1907 • Archive image oil on panel study Sims' Archive NO <p>Photograph of <i>The Little Faun</i> 20 x 25cm dated 1906 Sims' Archive GB3025/1/3/26</p> <p>Photograph of <i>The Little Faun</i> 25 x 30cm dated 1908 Sims' Archive GB3025/1/3/32</p>		Sims' archive
209	c.1906	Fitzwilliam	The Little Faun (3) Watercolour	<p>In the Collection of the Fitzwilliam Museum</p> <p>See also</p> <ul style="list-style-type: none"> • Bury Watercolour 1906? • Sims' family -study of Alan 1906? • Sketch purchased by Mrs Hosheim 1906? • Large Tempera Truro 1907 • Archive image oil on panel study Sims' Archive NO <p>Photograph of <i>The Little Faun</i> 20 x 25cm dated 1906 Sims' Archive GB3025/1/3/26</p> <p>Photograph of <i>The Little Faun</i> 25 x 30cm dated 1908 Sims' Archive GB3025/1/3/32</p>		<p>Holmes (2008)</p> <p>Sims' Archive</p>

210	c.1906	Ann Sims	The Little Faun (4) (Study of Alan)	<p>Remained in the family – private correspondence with Ann Sims’ See also</p> <ul style="list-style-type: none"> • Bury Watercolour 1906? • Sketch purchased by Mrs Hosheim 1906? • Fitzwilliam 1906? • Large Tempera Truro 1907 • Archive image oil on panel study Sims’ Archive NO <p>Photograph of <i>The Little Faun</i> 20 x 25cm dated 1906 Sims’ Archive GB3025/1/3/26 Photograph of <i>The Little Faun</i> 25 x 30cm dated 1908 Sims’ Archive GB3025/1/3/32</p>		<p>Holmes (2008)</p> <p>Sims’ archive</p>
211	1906	E. Brown	The Farm Kitchen	<p>May Sold to E Brown Leicester Galleries £50</p>		<p>Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p>
212	1906	Unknown	The Magic Well Watercolour	<p>May Exhib. RA 1907 Tour in Germany 1908 Sold Mrs Gibson £25</p>		<p>Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p>
213	1906	J. MacWhirter Esq.	The Swing (1) Watercolour (small)	<p>May To J. MacWhirter Esq. 1907 RA 941</p> <p>The Swing 1905 Sims’ Reporters book</p> <p>Photograph of <i>The Swing</i> watercolour 17.5 x 23.5cm dated 1906 Sims’ Archive GB3025/1/3/29</p> <p>Photograph of <i>The Swing</i> Version 2 18.5</p>	<p>The Swing Dove roosting in trees streamlet or jet of water hanging plants</p>	<p>Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p> <p>Sims’ archive</p> <p><i>East Anglian Daily Times</i> 1906– Press cutting book</p>

				<p>x 23.5cm dated 1906 Sims' Archive GB3025/1/3/30</p> <p>Photograph of <i>The Swing</i> Version 2 in reverse 25.5 x 30cm dated 1908 Sims' Archive GB3025/1/3/30</p> <p>Exhibited at the RA with <i>The Little Faun, An Island Festival</i> and <i>Romance</i> W/C 1906 RA exhib. No 941</p>	<p>'Charming little picture in the watercolour room'</p> <p>Swing and Romance- 'quickly brought him to the front rank of watercolour artists'</p>	Observer 1907 press cutting book
214	c.1906	Bethlam Hospital Archives	<p>Swing Tempera?</p> 	Acquisition number LDBTH220		
215	1906	National Gallery of New South Wales Australia	<p>Island Festival (1) Oil on canvas 77 x 115 inches (Originally entitled the Plague)</p>	<p>July (Antonia di Marco models for painting) Exhibited RA [cat no 405 gallery six] Liverpool Paris Salon 1908 White City 1909 Crystal Palace 1910 Sold to National Gallery of New South Wales 1916 for £500</p>	Ionic columns may be in reference to excavations at Knossos	<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p> <p>TA2 , TA8, TA9 Catalogue – Tate Gallery Archives</p>

			<p>Agent Mr. A. G Temple, Art Gallery of the Corporation of London, Guildhall, East London.</p> <p>Nov 1911 The intended purchase was The Swallows for £200 but this was rejected by Temple after seeing the painting in Sims' studio book reported to have a 'lack of importance'. Sims' granted first refusal on his next canvas which was 'Love in a Wilderness' this too was rejected and the Island Festival was purchased for an additional sum of</p> <p>Exhibitions Royal Academy 1907, No 405 voted Picture of the Year</p> <p>Japan-British Exhibition, Fine Art Palace, Shepherd's Bush, London, 1910, no 298 lent by the artist. []</p> <p>Imre Kiralfy's 1909 exhibition at the White City Imperial [International] Exhibition 1909 and 1911 C Holmes p 71</p> <p>Festival of Empire at Sydenham's Crystal Palace 1911</p> <p>Internationale tentoonstelling van hedendaagsche kunst, Stedelijk Museum, Amsterdam, 13 April –July 1912 no 327, Feestop het eiland</p> <p>International? Exhibition Australia, 1912</p> <p>XI Esposizione internazionale d'arte della citta' di Venezia [Biennale], Venice 1914, Padiglione della Gran</p>	<p>Described as curiously original, spontaneous, energetic and fluid. Spontaneous handling of paint and use of directional sunlight avoids sterility and a purely decorative tableaux- vibrantly realist</p> <p>In RA show 1910 described as pearls , opals and moonstones ...the colour of nature in her most tender and spring like moods, subtle, evocative and enabling him to communicate his dreams</p>	<p>Archive belonging to Art Gallery of New South Wales, Australia</p> <p>Holmes 2005:77,79</p> <p><i>Daily Mail</i>, undated 1908</p> <p>Very many reviews contained in press clipping book- 83 in total</p>
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Bretagna , no 44 (Il Festival insulare)

See also

An Island Festival
(study) (2)
(oil) on canvas
20.1 x 29.9in 51.0 x 76.0cm
(also called The Islamic Festival or Bacchanale)
1907

The Islamic festival
(copy of Island festival
Oil on canvas
20.2 x 19.7in 51.2 x 50.0cm
c 1907

Fantasy c1910 watercolor and body
colour 21 x 29ins –possibly a version or
study

Festival c1910-possibly a version or
study

Confusion reigned as to
the meaning of the
painting
'During the review a
group of artists and
critics always in front
discussing excitedly
the meaning' –

'Scale between near
and far figures adds to
the effect of
incoherence '

'The picture has many
fine qualities of colour
and lighting the
arrangement of the
group of nude and semi
nude figures following
a heavy-laden wain,
with a pair of stolid,
meaningless Corinthian
pillars obtruding in the
left side of the canvas
is lacking in interest
and cohesion'

'There is not a touch
that is not inspired by
the sense of beauty and
harmony and
decorative fitness, and
that the whole thing is
quick with exuberant
joy of life and bathed
in the most delicious
atmosphere'

'Composition is based
on simple lines

The Onlooker c.1906

Westmorland Gazette c.1906
Press clipping book

Dundee Advertiser c.1906
Press clipping book

The Observer 1908?- appears in
Press clipping book after 1906
entries

Manchester Guardian 1907
Press clipping book

				<p>movement plunging downward on the right, sweeping across the picture on the left in an unbroken curve in the foreground the movement is violent and obvious certain disjointedness of design and meaning ‘</p> <p>‘Lacks repose and unity’</p> <p>Description Foreground figures are pressed against the picture plane and the viewer is in the thick of the action. The perspective is slightly askew –i.e. The observer looks at the women and child in the foreground and looks down upon the mother and child in the haywain. This adds to a sense of dynamism and tumbling bodies emphasise the immediacy of the scene. Dancing figures imply rhythm and natural flowing movement and the monumental size of the canvas means that the foreground figures are read as life size increasing the spectator’s involvement in the</p>	<p>Queen 1907 press clipping book</p>
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					scene	
216	1906	J. Murray MP	The Swimmer-or Swimmers Watercolour	<p>August Goupil [Gallery] 1907 RA 1908 Sold to J. Murray MP Aberdeen £50</p> <p>Photograph of <i>The Swimmer</i> 20 x 18cm dated 1906 Sims' Archive GB3025/1/3/27</p> <p><i>The Swimmer</i> watercolour listed in Press cutting book in 1906/7 suggesting it was exhibited at the RA then?</p>	<p>Described as 'goat legged faun both he and nude [women] at edge of a pond watching a large white Pomeranian [dog] and small boy swimming, beyond crowds of people in modern dress'</p>	<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p> <p>Sims' archive</p> <p>Goupil Gallery review c 1906/7 press cutting book Press cutting book</p>
217	1906	Unknown	The Land of Nod (4) Replica in watercolour 30 x 20 inches	<p>September Replica in watercolour Sold £80 – 25%</p> <p>Land of Nod Sims' Reporters book <i>Dec 7th 1905</i> <i>Dec 8th 1905</i></p> <p>See <i>Land of Nod</i> 1901 sketch dated 36x 24 inches 1902 A pale version 54 x 48 discarded for RA Picture wing (Jan 18th 1902 Agnes diary) 1906 exhibited at RA, Liverpool (Exhibited RA Agnes diary)</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p> <p>TA2 , TA8, TA9 Catalogue – Tate Gallery Archives</p>
218	1906	Percy Stuart?	Portrait of Percy Stuart	<p>September Try Hall , Pocklington £30</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions</p>

			30 x 16 inches			from Agnes Social Diary and Alan Sims 1887 -1928
219	1906	Unknown	Portrait of Miss Narburton Wingate ?	September Full length and life size 60 St. Andrews St. Cantedys (?) £50		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
220	1906	Unknown	Romance (2) Watercolour Small	January Institute of Oil Painters [1907]? Christies sale 10.3.95 Exhibited in the Leicester Galleries one man show 1910 no 20 An early composition using the same title was began in June 1899 -likely to have been in oils- it was unsuccessful Measured 29 x 26 inches See above Description reads ;a women singing in moonlight others watching etc. Failure (bad composition) Watercolour entitled Romance exhibited at RA No 1,023 along with <i>An Island Festival, The Little Faun</i> and <i>The Swing</i> W/C in 1906 Described as a 'delicate fancy with delicate touch'- small work See oil on canvas c 1908 Romance watercolour appears to have been exhibited again at the RA c 1906/7 with April and Storm Not to be confused with the oil painting <i>Romance (Nightingales)</i> which was likely to have been exhibited under the	Described as a garden with dim statuary	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 TA2 , TA8, TA9 Catalogue – Tate Gallery Archives <i>Glasgow Herald</i> 1906 press cutting Book Press cutting book

				name Nightingales in the 1910 Leicester Galleries exhibition		
221	1907	Mrs T Wevitt (?)	On the Rocks ?	January Mrs T Wevitt (?) for New Zealand £60		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
222	1907	Private owner?	Island Festival (2) (oil) on canvas 20.1 x 29.9in 51.0 x 76.0cm (Possibly also called The Islamic Festival or Bacchanale) Possibly exhibited before large canvas- is the less successful study?	Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910 Included paintings in oil and watercolour 39 works Including study for the Fountain Phillips London Jan 18 1994 (Lot 31) Modern British and Irish Paintings Drawings Signed Illustrated Described as oil on canvas entitled <i>Bacchanale</i> Est £1,500 – 2,000 Bought in Sotheby's London sale 4.10.95 (Lot 19) Modern paintings and drawings Title described as The Islamic Festival Signed Illustrated Described as oil on canvas entitled Islamic Festival Estimate £2,000- 3,000 Bought in See above Gallery New South Wales Australia oil on canvas dated 1906	From the poor Sotheby's photo looks close in design as Sydneys painting – looser rendering perhaps It is unclear if this is a study or scaled down copy	TA2 , TA8, TA9 Catalogue – Tate Gallery Archives pressmark 200.BL- V&A art library

223	c.1907	Unknown	The Islamic Festival (3) Oil on canvas 20.2 x 19.7in 51.2 x 50.0cm	See above Gallery New South Wales Australia oil on canvas dated 1906 Bonham's Chelsea May 23 2000 sale (lot 88) Modern Pictures British and Continental watercolours and drawings Signed Illustrated Estimate £600- 800 Sold £750	Copy of <i>An Island Festival</i> but more loosely handled – could be Island festival study ?	
224	1907	Unknown	Storm Tempera ?	January Pomeroy ARA Institute of Oil Painters £50 – 12 ½ % RA cat no 268 c 1906/7	Described as 'Nude on hilltop against the wind and turbulent sky – boy leaning on her left leg. Boy not so well drawn as female nude'	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 Sunday Times c 1906/7 press cutting book
225	1907	[Bryce Family]?	Portraits of Charles Bryce Esq. Mrs Bryce Miss Ives	July Three for £90 [separate painting is assumed]		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
226	1907	Unknown	Portrait of Mrs Hammersley		In whimsical fancy dress	
227	1907	Unknown	Portrait of Mrs Luke ?	July £50		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
228	1907	[Phillips family]?	Portraits of Harold Phillips Esq, Mrs Phillips	September Three for £160 [separate painting is assumed]	Mrs Phillips single portrait depicted in whimsical fancy dress	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and

			Mrs Bryce			Alan Sims 1887 -1928
229	1907	[Evelyn family]?	Portraits Mr Evelyn Mrs Evelyn Francis Evelyn Oil 31 x 22ins 78 x55cm	September/October Two for £80 [separate painting is assumed] Portrait of Francis Evelyn Sotheby's London 10 June 1981 Lot 34 Illustrated Signed Sold ?£400		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
230	1907	Unknown	Portrait of Mrs Phillimine and baby ?	October £120		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims' 1887 -1928
231	1907	Private owner	Romance (The Nightingales) (3) Oil on canvas 19.5 x 23.0in 49.6 x 58.4cm	October Leicester Galleries £100-25% Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910 Included paintings in oil and watercolour 39 works Including study for Island Festival and finished study for the Fountain May have been exhibited at the Leicester Galleries under the name of Nightingales Not to be confused with the tempera painting <i>Romance</i> An early composition using the same title was began in June 1899 -likely to have been in oils- it was unsuccessful Measured 29 x 26 inches See above Description reads ;a women singing in	Christies web image poor quality – difficult to decipher image	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 pressmark 200.BL- V&A art library TA2 , TA8, TA9 Catalogue – Tate Gallery Archives

				<p>moonlight others watching etc. Failure (bad composition)</p> <p>Watercolour entitled <i>Romance</i> exhibited at RA No 1,023 along with Island Festival, Little Faun and The Swing W/C in 1906</p> <p>Described as a ‘delicate fancy with delicate touch’- small work</p> <p>Christies London Sale March 10 1995 (lot 132) Fine Victorian Pictures , drawings and watercolours Signed Illustrated Estimate 3,000- 5,000 Sold £3,450</p>		
232	1907	W. Naumann Truro Art Gallery	<p>Little Faun (large) (5) Oil /Tempera? 50 x 40 inches</p>	<p>October Leicester Galleries £100- 25% RA 1908 no 50 Sold to W. Naumann £400</p> <p>Now in the collection of Truro Art Gallery</p> <ul style="list-style-type: none"> • Bury Watercolour 1906? • Sims’ family -study of Alan 1906? • Sketch purchased by Mrs Hosheim 1906? • Fitzwilliam 1906? • Archive image oil on panel study Sims’ Archive NO <p>Photograph of <i>The Little Faun</i> 20 x 25cm dated 1906 Sims’ Archive GB3025/1/3/26 Photograph of <i>The Little Faun</i> 25 x 30cm dated 1908 Sims’ Archive</p>	<p>It is very unclear if the following entries are in reference to this painting or oil?(13 x 18ins) c1906</p> <p><i>.... colour to each thing one colour, mixed with black for shadows. Warmer or cooler as required or blacken when reflection is absent (that is where it is less lit or apparent Black left in that case as a grey except perhaps in one place where it should be prismatic or the thing will look dull. Some great contrast to look effective on a wall and memorable</i></p>	Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928

				<p>GB3025/1/3/32</p> <p>Exhib. RA 1908 with <i>The Little Faun</i> oil/tempera? <i>The Fountain</i>, <i>The Swing</i> watercolour Swimmers sketch</p>	<p><i>Two girls and table stuff should look as if done together- simplicity and explain boy black hair ---pink girl [Cendre'']?]</i> <i>Finish all over defeats itself, insist on one piece</i></p> <p><i>Contrast of definition – white and pink girls soft and simple (two tones) without accent like Millais Lady [Grosvenors?]</i> In landscape foreground some precious cuckoo flower.</p> <p><i>Tempera again – premium coup- very well prepared</i> <i>Two sketches one figures in foreground flanked by trees</i></p>	<p>Holmes 2005</p> <p>Entries from Nov 8th Sims' Reporters Book c1905</p>
233	1907/8	Fairfax Rhodes Bethlem	The Swing (2) Watercolour	<p>November Sold to Fairfax Rhodes 1908 £40</p> <p>The Swing 1905 Sims' Reporters book 1908 RA no 1057</p> <p>See May 1906 for <i>The Swing</i> watercolour sold to J. MacWhirter Esq</p>		<p>Press cutting book</p> <p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p> <p>Sims' archive</p>

				<p>Photograph of <i>The Swing</i> watercolour 17.5 x 23.5cm dated 1906 Sims' Archive GB3025/1/3/29</p> <p>Photograph of <i>The Swing</i> Version 2 18.5 x 23.5cm dated 1906 Sims' Archive GB3025/1/3/30</p> <p>Photograph of <i>The Swing</i> Version 2 in reverse 25.5 x 30cm dated 1908 Sims' Archive GB3025/1/3/30</p> <p>Exhib. RA 1908 with <i>The Little Faun</i> oil/tempera? <i>The Fountain</i>, <i>The Swing</i> watercolour Swimmers sketch</p>	<p>'A different version of lasts years drawing giving the effect of evening sunlight and a vista of the country seen through trees'- source not given but describing RA show 1908</p>	<p>Press cutting book c 1908</p>
234	1907/8	Unknown	The Swimmers Sketch watercolour	<p>Exhib. RA 1908 no 1093 with <i>The Little Faun</i> oil/tempera? <i>The Fountain</i>, <i>The Swing</i> watercolour</p>	<p>Described by Observer supplement as mere sketch – a portion of circular fountain with swimmers and other figures nude or disrobing Created by the hands of a genius</p>	<p>Press cutting book c 1908</p>
235	1907	Unknown	æcarmane (<i>trans from diary</i>) <i>Tempera and oil</i> 16 x 12	<p>November Leicester Galleries £60 -25%</p> <p>Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910 Included paintings in oil and watercolour 39 works Including study for <i>An Island Festival</i> and finished study for <i>The Fountain</i></p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p> <p>pressmark 200.BL- V&A art library</p> <p>TA2 , TA8, TA9 Catalogue – Tate Gallery Archives</p>
236	1907	Mrs Frank Gibson	Gypsies Watercolour	<p>November Mrs Frank Gibson, Charles Terrace , Regents Park £25</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and</p>

				A work entitled <i>Gypsies</i> was exhibited in the Leicester Galleries April to May 1910 although there is no entry in Sims' studio diary to that effect		Alan Sims 1887 -1928 TA2 , TA8, TA9 Catalogue – Tate Gallery Archives
237	1907	Harold Phillips Esq	The Fountain (1) Oil 36 x 28 inches Study?	<p>November Sold Harold Phillips Esq. 77, Cadogan Place £150 -25%</p> <p>(Unclear if this is the 'Finished Study of the Fountain' exhibited at Leicester Galleries in 1910 or smaller scale of the Tate painting?)</p> <p><i>The Fountain</i> -Sims' Reporters book</p> <p>Photograph of <i>The Fountain</i> 18 x 22.5cm dated 1908 Sims' Archive GB3025/1/3/34</p> <p>See watercolour and Tate oil below</p> <p>Artprice.com list sale of '<i>The Fountain</i>' 2 Nov 2001 listed only as oil on canvas- not illustrated –no other details given</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p> <p>Sims' archive</p>
238		Unknown	The Fountain (2) Watercolour on paper 22 x 29in – 55x 74cm	<p>Joel, Victoria sale 22 Nov 1994 (Lot 267) Works on paper Illustrated Sold £2,683 See oil study? And Tate paintings</p>		
239	1907-8	Tate Gallery	The Fountain (3) Oil on canvas 50 x 40 ins (102.3 x	<p>January RA exh. no 361 Chantry Bequest £400</p>		Sims' studio Diary 1895- 1917 with cross referenced additions

127.8 cm) check the same measurements



The Fountain
1905 Sims' Reporters book

See November 1907 Study?

Purchased by the Tate

Photograph of *The Fountain* 18 x 22.5cm
dated 1908 Sims' Archive
GB3025/1/3/34



Oil study for *The Fountain* (photographed during cleaning), c1907, archive GB3025/



Photographs of Sims', Speed 1908: 906-7,
scrapbook in archive-working on the Fountain

See oil study and watercolour c 1907
above

Exhib. RA 1908 with *The Little Faun*
oil/tempera? *The Fountain*, *The Swing*
watercolour Swimmers sketch

Pellucid atmospheric lighting reveals an enchanted time of day –Prismatic effect, splits light to form a rainbow which in turn is reflected on the figures flesh giving a iridescent and luminosity to their outlines. Sims' used the term prismatic in his studio notes – a conscious aim therefore. Rainbow – transient air fleeting image likely to disappear in an instance. Figures are not painted solidly like much of the RA work at the time Sims' gives the impression that it is rapidly recorded from nature. Sims' amalgamation of naturalistic handling and imaginative subject created a credible glimpse of another world.

from Agnes Social Diary and
Alan Sims 1887 -1928


Sims' archive


Holmes 2005:90,-91

			<p>‘The Fountain, the color pattern of which was to be a representation of the early morning sky. It began with a group of figures standing on a terrace and waving adieu to some horseman riding away in the early morning. This group is no the secondary one in the distance and the fountain which dominates the picture and gives it its title was an afterthought, which was developed through five succeeding sketches until the composition took the form in which it now exists. This method of preparing a picture has an important bearing on the artist’s work, for it shows he is not one of those who paint what they see exactly as it exists in nature. He only gets suggestions from nature and makes them help his colour pattern as much as possible for he is a great believer in the theory that art is a process of selection and that it is only by combining already pre-existing elements that the artist can be said to create.’</p> <p>[this account is likely to be based on a personal interview with Sims shortly after his election of ARA in 1908. The article contains three black and white photographs of the artist working in his garden and studio. The paintings in progress resemble <i>The Fountain</i></p> <p>In May 1907 Sims and Agnus traveled around Italy spending time in Rome although there is no reference in Sims’ diaries to visiting Trevi Fountain it is highly likely he did see it – the rearing horse to the right contains clear illusions to the fountain statuary p 86 Holmes</p>	<p>‘Has vitality with a single stroke of the slightly –charged brush their is rendered the over-flow of water from the great basin. Mr Sims has dipped his brush in light and air to buoyant purpose’</p> <p><i>The Fountain Bodies’ simple and Italian in colour better so for the form</i></p> <p><i>Feb 22 the preferred way is always to paint direct where possible at any stage there will always be enough accident (muddle)</i></p> <p><i>Glaze with apposing colours (to help the form) it will bring the whole more into harmony</i></p> <p><i>The Fountain, Oil, (36 x28) 1907 Tate Gallery captions accompanying the picture in Sims’ Treatise</i> <i>The simplicity of effect that allowed of large simple surfaces of a single hue is exchanged for a subtle web of light and shade, every portion of which is gradated from the source of light.... The</i></p>	<p><i>Daily News</i> 1908 press cutting book</p> <p>Press cutting book</p> <p><i>The World</i> May 20th 1906 Celebrities at Home: No 1562. Mr Charles Sims ARA at Sandrock Cottage, Fittleworth.p.906-907</p>
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					<i>most sensitive hue is neutral grey, which can be made to look anything but what it is by its surroundings</i>	
240	c.1907	Unknown	Fountain or The Fountain [not to be confused with Tate Fountain] Oil on canvas 30.0 x 25.0 in 76.2 x 63.5cm	<p>Phillips, Bath 17th Oct. 1994 (Lot 268) Described as oil and entitled <i>The Fountain</i> 30x 24ins Sold? £1,000</p> <p>Artprice.com list sale of '<i>The Fountain</i>' 2 Nov 2001 listed only as oil on canvas- not illustrated –no other details given</p> <p>Christies South Kensington March 14 2002 (Lot 51) Twentieth Century British Art Signed Illustrated Estimate £2,000- 3,000 Bought in</p> <p>Bonham's Lots Road 28th May 2002 (lot 297) Oil painting Illustrated Entitled <i>Fountain</i> Est £1,000-1,500 Sold? £1,500</p> <p>Check out artprice.com has image</p>	<p>This is unrelated in design to the 'Tate' Fountain Shows a nude female figure sitting in side profile at a fountain- she has dark hair and her face is turned towards the viewer</p>	
241	1907	Unknown	Jack Frost Tempera on white paper and watercolour?	<p>November Watercolour improved Exhib at Browns (?) Oldham 1908 Aberdeen 1907 Sold C. West £60 [Likely to be his material art supplier Charles West of</p>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928

				<p>Finchley London]</p> <p>Jack Frost Sims' reporter book Jan 11 1905 Jan 12 1905 <i>Jan 17th 1905</i> Tempera on white paper, watercolour</p> <p>Sims'' first one man show Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London Feb -March 1906 Included 54 paintings in oil and watercolour No 3</p>		V&A Library Archive catalogue
242	1907	Dr Carter	April (1) Oil/ tempera?	<p>November Institute of Oil Painters Hull Cheltenham Sold Dr Carter, Oriel Lodge, Cheltenham £75 -10%</p> <p>RA cat no 111 Institute of Oil Painters? cat 59 April Version unknown was exhibited with Storm and Romance at RA 1906/7</p>	<p>Described as a Spring fancy –pagan theme sweethearts having a lovers tiff with nymphs Overlooking- overcrowded design Painted in Fittleworth</p>	<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p> <p>Press cutting book c 1906/7</p>
243	1907	Mrs Woods	April (2) Watercolour	<p>Watercolour with drapery flung over a tree) Sold £20 Mrs Woods</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p>
244	1907?	Unknown	The Tents of Shem		Reclining female nude on bed with stripped fabric at her feet	Press cutting book

245	1907	Mrs Evelyn	The Terrace, Bruges Watercolour	Sold to Mrs Evelyn for £26.50		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
246	1908	Royal Cornwall Museum, Truro	The Little Faun (6) Oil on canvas? 	See entry above The Little Faun Nov 8 th 1905 Reporters book <i>Tempera</i> <i>Two sketches one figures in foreground flanked by trees</i> Now in the collection of Truro Art Gallery <ul style="list-style-type: none"> • W. Naumann Tempera? 50 x 40 inches • Bury Watercolour 1906? • Sims' family -study of Alan 1906? • Sketch purchased by Mrs Hosheim 1906? • Fitzwilliam 1906? • Archive image oil on panel study Sims' Archive? Photograph of <i>The Little Faun</i> 20 x 25cm dated 1906 Sims' Archive GB3025/1/3/26 Photograph of <i>The Little Faun</i> 25 x 30cm dated 1908 Sims' Archive GB3025/1/3/32	See also C. Holmes PhD p95	

				 <p>Study c1908, oil on panel, archive GB3025/2/7</p>		
247	1908/9	Private Collection	Night Piece to Julia (1) Julia (oil on canvas) 28 x 36 inches 71.0 x 91.5cm	<p>April £100</p> <p>See Julia –tempera-January 1909 36 x 28 inches</p> <p>There are two separate entries in Sims' Studio Diary Making the distinction between each paintings medium There are also two entries in Agnes' diary, one for April 9th 1908 and Jan 3rd 1909 with the distinction tempera</p> <p>Photograph of painting entitled Julia 32 x 41cm dated 1908 Sims' Archive GB3025/1/3/36 Photograph of painting entitled <i>Julia in reverse</i> 15.5 x 19.5cm dated 1909 Sims' Archive GB3025/1/3/38</p> <p>Sotheby's sale European C19th paintings and drawings 25.11.87 Est £40,000- 60,000 RA Library archive Catalogue entry reads Julia [Agnes] was the daughter of John Macwhirter R. A and was married to C.S. This picture was painted in commemoration of their honeymoon and is a version (both the same size) of the</p>	<p>There are two Julia's one in oil dated 1908 and the larger tempera version shown at the Academy painted in 1909 C Holmes</p>	<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p> <p>Sims' archive</p> <p><i>Pall Mall Magazine</i>, Picture of 1909, p4 illustrated for comparison</p> <p><i>The Studio</i>, 1909, Vol , II , p, 34, Illustrated for comparison</p> <p>Sims1934:80,113,110 <i>As a technical display it surpassed all its predecessors pl. 18, illustrated and described by the artist as; 'semi</i></p>

				<p>artist's Royal Academy exhibit of 1909- No 3</p> <p>Sotheby's London sale 3.11.93 (Lot 247)</p> <p>Victorian Paintings</p> <p>Signed</p> <p>Illustrated</p> <p>Est £20,000 -30,000</p> <p>Bought in</p> <p>R A Library archive</p>		<p><i>transparent washes with a sable brush give a creamy unity of surface; all gradated surfaces scumbled with stiff brushes and egg copal, the rest , crisp forms in gouaches fashion, and glazes, transparent and opaque, all over</i></p> <p>Transcript from Sotheby's cat sale 25.11. 87</p> <p>To add to the confusion between the distinction of the two paintings the above quote from picture Making is referring to the tempera version</p>
248	1908	R. Hayne	Ballet in Arcadia oil 30 x 24	<p>April</p> <p>£70 both commissioned by R. Hayne, Fordington, Dorchester</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p>
249	1908	Mrs Mond	The Golden Temple Size technique unknown	<p>May</p> <p>Sold to Mrs Mond 1909 £40</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p>
250	1908	Sir Edmund Busk	Ephemera Tempera 24 x 20	<p>May</p> <p>Exhibited RA 1909 no 528</p> <p>Sold to Sir Edmund Busk, Sussex Place, Regents Park for £150</p> <p>Photograph of <i>Ephemera</i> 17.5 x 20.5cm dated 1908 Sims' Archive GB3025/1/3/35</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p> <p>Sims' archive</p>
251	1908	Mrs Bryce?	Portrait Mrs Fairford *	<p>June</p> <p>Studio head</p> <p>(Painted in Paris)</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p>

252	1908	Unknown	Mrs Fairford*	(Painted in Paris) Head		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
253	1908	Unknown	Mr Fairford*	(Painted in Paris) Head		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
254	1908	Bryce Family?	Mrs Harold Phillips and baby*	(Painted in Paris) Full length , in Paris at Brumery's Full length £240 1909 RA 435 April		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
255	1908	Unknown	Ms Bryce *(1) Watercolour	(Painted in Paris) Head watercolour all for £245 Unclear from the entry but the "£245 may have included all portraits mark with * Possibly acquaintances of the Phillips?		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
256	1908	Bryce family?	Mrs Bryce (2) Watercolour	(Painted in Paris) Watercolour £15		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
257	1908	Unknown	Madame de Caselleja	¾ at 10, Rue Bassaux (Painted in Paris)		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
258	1908	Unknown	Madame Diaz	¾ both [Madame de Caselleja] £340 (Painted in Paris)		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
259	1908	Unknown	Portrait of Fairfax Rhodes esq Oil 60 x 36	December £250 RA 1909 no 685		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928

260	c.1909	Unknown	Sylomes Wedding Watercolour		Sims' Studio Diary 1909 May 12 th Sylomes Wedding – a plagiarism of Titian- watercolour ref to Clío	Sims' Studio Diary
261	1909	Unknown	Portrait of Robert Nuttall Tempera finished in oil-varnished 24 x 20 inches	January £150 (varnished) Sims' Studio Diary 1909 -March 23 rd		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
262	1909	W. W Sampson Esq James Houdon- hume Snr., Glasgow Unknown	Night piece to Julia (2) [is this also Julia?] Tempera and oil 28 x 36 inches 71.0 x 91.5cm  Julia may be executed on panel see ref to Church	January Exhibited RA 1909 no 3 Glasgow 1910 Pittsburgh 1911 Bonhams London 4 march 1976 (lot 26) Described as oil £750 not sure if est or sale price Phillips London Nov 14 1989 (Lot 58) Modern British and Irish Paintings , Drawings, Watercolours Described as Oil on canvas Signed Illustrated £40,000- 60,000 Bought in See <i>Julia</i> oil April 1908 There are two separate entries in Sims' Studio Diary Making the distinction between each paintings medium There are also two entries in Agnes diary, one for April 9 th 1908 and Jan 3 rd 1909 with the distinction tempera Photograph of painting entitled Julia 32 x	Marks his first experiments with egg tempera C. Holmes records the date of the tempera painting [possibly incorrectly?] as 1908 Holmes 2005:105. There are two Julia's one in oil dated 1908 and the larger tempera version shown at the Academy painted in 1909 <i>Burnt umber and white good cool basis with Indian red scumbled (1) on figure of boy Comments are also offered on finishing the painting whether to stipple, wash or scumble</i> He reports that he may try varnish mixed with egg to give more body	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 Holmes 2005:114 Sims'' <i>Studio Notebook</i> 16 Jan and 3 Feb 1909

41cm dated 1908 Sims' Archive
GB3025/1/3/36
Photograph of painting entitled Julia in
reverse 15.5 x 19.5cm dated 1909 Sims'
Archive GB3025/1/3/38

A Night Piece to Julia
*Her Eyes the glow-worm lend thee, The
shooting stars attend thee, The elves
also, whose little eyes glow
Like sparks of fire, befriend thee*
Robert Herrick

and covering power-
like megilp (2)
*In which case a drop
of salad oil had better
be added to egg used
in subsequent washes
to make more elastic
(or varnish)*

*One must reduce ones
practice to a
sequenced process
tried drawing all the
shadows first – fully
dark and washing the
local tone over then
He goes on to
comment on Church
whose advice is to size
panels even for
tempera, as the oil in
yolk of egg may
discolour the white
ground in time*

*In Julia's blue gown I
found a sketchy full
brushed, fluid painting
of colour and hues (?)
laid side by side with
great care as to the
shapes (this is the
man.....bolder ???
method, and could
lead to completed
finish afterwards)*

*Is a full brush the
secret – paint as if
enamelling thick and
creamy paint and
avoid brush markings.
Just so fluid as not*

					<p><i>quite to turn? down.</i></p> <p><i>Even thin pale transparent washes (could one do an Antonello da Messina like that?) yes if finished by a liquid stipple with a tiny brush fully charged (proved to be difficult)</i></p> <p><i>Painting shadows first and washing local colour over seems as good a way as any and would be very much what van Eyck got.</i></p> <p><i>Wash over local colour first in large sweeps over drawing as Julia flesh is painted (a good plan) Today successful work on Julia head and arms and rabbits? part of blue gown (large fold in front) (couldn't make a success of stippling) semi transparent or transparent washes with a sable brush gives a creamy unity of surface – that is the best and quickest way I can find so far; all graduated surfaces. Scumbled with stiff brushes and egg copal</i></p> <p><i>The rest crisp forms in</i></p>	
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					<p><i>gouache fashion and glazes transparent and opaque overall. In painting a life-sized head I think I should keep it as thin as possible drawing carefully first and washing over with opaque colour then scumbling to finish and finally glazing)</i></p> <p>Tempera does not lend itself easily to impressionistic spontaneity and mutability. It is a static medium and mistakes cannot be easily covered or blended. Despite the apparent spontaneity, this image was carefully planned</p> <p>Studio notes reflect the struggles he had ‘still undecided what is the best method for finishing, stippling , washing ,or scumbling ...is full brush the secret?- paint as if enameling...cannot make a success of stippling</p> <p><i>As a technical display it surpassed all its predecessors pl. 18, illustrated and described by the artist as; ‘semi transparent</i></p>	<p>Charles Sims’ , <i>Picture Making</i> pp80, 113, 110</p>
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					<p><i>washes with a sable brush give a creamy unity of surface; all gradated surfaces scumbled with stiff brushes and egg copal, the rest, crisp forms in gouaches fashion, and glazes, transparent and opaque, all over</i></p> <p>The Times description 'dainty illustration...let the method be that transparent tempera-painting of which this is so fascinating an example'</p>	<p><i>The Times</i> undated review 1909 (sss) p51</p>
263	1909	Unknown	Noili me Tagere	Sims'' Studio Diary 1909 Jan 9 th		Sims'' Studio Diary 1909
264	1909	O?R. Parsons Esq	Epilogue Tempera and a little oil 24 x 16 inches	January Bought by O?R. Parsons Esq. 42 Draycott Place Cadogan Gardens £60 See Epilogue -Engraving/Aquatint in colour c1921-2 also known as <i>The Three Graces</i> Proofs also in Sims' archive Photograph of <i>Epilogue</i> 30 x 25.5cm dated 1909 Sims' Archive GB3025/1/3/38 Photograph of <i>Epilogue</i> 18 x 15cm dated 1909 Sims' Archive GB3025/1/3/41 Photograph of <i>Epilogue</i> 23 x 19.5cm dated 1909 Sims' Archive		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928 Sims' archive

				<p>GB3025/1/3/42</p> <p>One of the above has been used as a tracing possibly for one of the paintings below-check which one</p> <p>See the <i>Three Graces</i></p> <p>Oil 12 x 9ins</p> <p>Oil 16 x 15ins</p>		
265	1909	Sold to Mrs Bryce Paris 1909	L'Amour Veille Watercolour and pastel 20 x 15	May Drawn in red chalk Sold to Mrs Bryce for £50 114, Ave Des Champs Elysees [Paris]		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
266	1909	Sold to Mrs Bryce Paris 1909	Robin on the Spout (1) Oil 36 x 28 inches	May Oil £200 sold to Mrs Bryce[114, Ave Des Champs Elysees Paris, along with portrait of Charles Bryce] Sims'' Studio Diary13 May Robin on the Spout – finished		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
267	1909	Comm. by Rev J.R. Bucklebank	Robin on the Spout Watercolour and pastel 30 x 20 inches	June Comm. by Rev J.R. Bucklebank , Hillside, Warminster £78 RWS 1911		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims' 1887 -1928
268	1909	Charles Bryce?	Portrait Charles Bryce 30 x 25 inches	May £50		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
269	1909	Peter Finch 8 th Lord Howard de Walden -	Child Worship (Tempera and oil) C 14.0 x 16.9in 35.5 x 43.0 cm	Leicester Galleries Sold £100 Peter Finch Exhibited Ernest Brown and Philips The		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928

		Unknown sale 1993		<p>Leicester Galleries, Leicester Square London April to May 1910 Included paintings in oil and watercolour 39 works Including study <i>for An Island Festival</i> and finished study for <i>The Fountain</i></p> <p>8th Lord Howard de Walden purchased painting in the 1900's -</p> <p>Sotheby's auction sale London March 3rd 1993 (Lot 182) Victorian paintings , Drawings and Watercolours- illustrated Signed [described incorrectly as oil on canvas] Estimate £2.000 -3.000 Sold £4,715</p>		<p>(pressmark 200.BL- V&A art library)</p> <p>TA2 , TA8, TA9 Catalogue – Tate Gallery Archives</p>
270	1909	Unknown	<p>The Beautiful is Fled (Tempera and oil on panel) 16 x 20ins 41 x 51 cm</p>	<p>January Leicester Galleries £75 -25%</p> <p>Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910 Included paintings in oil and watercolour 39 works Including study for Island Festival and finished study for the Fountain</p> <p>Also exhibited at the RA winter show 1933?</p> <p>Christies London 18th July 1969 (lot 36) oil painting</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p> <p>TA2 , TA8, TA9 Catalogue – Tate Gallery Archives</p>

				Sold £1,100 Christies sale 10.11.88		
271	1909	Unknown	Portrait Mrs Hayes Sadler Tempera- varnished 55 x 39ins 140 x 99cm	<p>July £250 RA 1910 no 195</p> <p>Christie's London 11th May 1973 (Lot 264) Sold? £250 Described as oil signed</p> <p>See portrait dated 1911- unclear if the Christie's sale 1973 relates to the 1911 or 1909 painting</p> <p>Archive Photograph of <i>Portrait of Mrs Hayes Sadler</i> 22.5 x 16.5cm dated 1909 Sims' Archive GB3025/1/3/39 Text reads: <i>52316 C – Sims C 23.3.10</i> <i>Mrs Hayes Sadler</i> Sticker reads: <i>42761</i></p> <p>Photograph of <i>Portrait Mrs Hayes Sadler</i> dated 1911 23.5 x 17cm Sims' Archive GB3025/1/3/50</p> <p>Glass plate negative GB3025/5/11 Text reads: <i>52316 C – Sims C 23.3.10</i> <i>Mrs Hayes Sadler</i> Sticker reads: <i>42761</i> 25 x 20</p>	Sims' Studio Diary 1909 Dec 5 th -finishing of Hayes Sadler portrait in tempera- varnish problems	<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p> <p>Sims' archive</p>
272	1909	Unknown	Summer Night Watercolour 20 x 12 inches	<p>January Leicester Galleries Hull Bradford 1916</p> <p>Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928</p> <p>(pressmark 200.BL- V&A art library)</p>

				<p>London. April to May 1910</p> <p>39 works Including study for Island Festival and finished study for the Fountain. Included paintings in oil and watercolour</p>		TA2 , TA8, TA9 Catalogue – Tate Gallery Archives
273	1909	Southport Atkinson Gallery	Summer (1) (Watercolour) 16 x 12 inches	<p>January Leicester Galleries Plymouth</p> <p>Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910 Included paintings in oil and watercolour 39 works Including study for Island Festival and finished study for the Fountain</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims</p> <p>(pressmark 200.BL- V&A art library)</p> <p>TA2 , TA8, TA9 Catalogue – Tate Gallery Archives</p>
274	c.1909	Unknown	Summer (2) Oil and tempera on board 15.0 x21.9in 38.0 x 55.5cm	<p>Phillips Bayswater auction June 20th 2000 (Lot 54) 20th cent British and European Art Signed Illustrated Estimate £1,000- 1,500 Sold £2,900</p> <p>See Summer watercolour</p>	Mother lying on the ground arm above head young nude boy cradled towards her chest –figures bathed in light. Figures likely to be based on Agnes and his son	
275	1909	R. Hague Esq	Boys Bathing – Morning Watercolour	<p>June Sold to R. Hague Esq. Fordington, Dorchester £60 for Boys Bathing-Morning and the Chase See above</p> <p>RA 1910</p>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
276	1909	Unknown	The Terrace	July		Sims' studio Diary 1895- 1917

			Watercolour 12 x 10	Leicester Galleries £25 – 25% Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910 Included paintings in oil and watercolour 39 works Including study for Island Festival and finished study for the Fountain		with cross referenced additions from Agnes Social Diary and Alan Sims TA2 , TA8, TA9 Catalogue – Tate Gallery Archives
277	1909	Fairfax Rhodes?	Myrionima Tempera and oil 20 x 16 inches	July Leicester Galleries £80 -25% Fairfax Rhodes Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910 Included paintings in oil and watercolour 39 works Including study for Island Festival and finished study for the Fountain		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims (pressmark 200.BL- V&A art library) TA2 , TA8, TA9 Catalogue – Tate Gallery Archives
278	1909	George Wood Esq.	Marish Flowers Tempera and oil 6 x 6 inches	July Leicester Galleries £40 -25% George Wood Esq. Cambridge Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910 Included paintings in oil and watercolour 39 works Including study for Island Festival and finished study for the Fountain		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims' (pressmark 200.BL- V&A art library) TA2 , TA8, TA9 Catalogue – Tate Gallery Archives
279	1909	A. H Pepram?	Serica Watercolour 15 x 18 inches	July Exchanged with A. H Pepram? ARA		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims

				<p>Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910</p> <p>Included paintings in oil and watercolour 39 works Including study for <i>An Island Festival</i> and finished study for <i>The Fountain</i></p>		TA2 , TA8, TA9 Catalogue – Tate Gallery Archives
280	1909	R. Hayne	<p>Mischief Oil and tempera 36 x 28 inches</p>	<p>June Sold to R. Hayne £100 (£60 on account) RA 1910 no 543</p> <p>Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910</p> <p>Included paintings in oil and watercolour 39 works Including study for Island Festival and finished study for the Fountain</p> <p>Photograph of <i>Mischief</i> 18 x 23cm dated 1909 Sims' Archive GB3025/1/3/40</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims (pressmark 200.BL- V&A art library)</p> <p>TA2 , TA8, TA9 Catalogue – Tate Gallery Archives</p> <p>Sims' archive</p>
281	1909	Miss Grigg	<p>Tumble, Froth and Fun (1) Watercolour 22 x 20 inches</p>	<p>June Sold to Miss Grigg 53 , Sloane Square £40 RA 1910 no 903</p> <p>Entry also in Agnes Diary in January 1910 (same painting or new?)</p> <p>See Tumble, Froth and Fun (2) Pastel and watercolour 1910 c20 x 16 sold to Mrs Harold Phillips</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims</p> <p>C.Holmes PhD</p>

				<i>Tumble, Froth and Fun</i> , 1908, watercolour on paper, photograph in archive		
282	1909	Walker Art Gallery	The Quarry Watercolour 17x 14 inches	August Leicester Galleries Aberdeen Sold to Walker Art Gallery, Liverpool for £25 Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910 Included paintings in oil and watercolour 39 works Including study for <i>An Island Festival</i> and finished study for <i>The Fountain</i>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims (pressmark 200.BL- V&A art library) TA2 , TA8, TA9 Catalogue – Tate Gallery Archives
283	1909	[Charles] Bryce Esq	Nitocris and Juba Tempera and oil 8 x 6 inches	August Leicester Galleries [Charles] Bryce Esq 120 guineas -25% Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910 Included paintings in oil and watercolour 39 works Including study for <i>An Island Festival</i> and finished study for <i>The Fountain</i>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims TA2 , TA8, TA9 Catalogue – Tate Gallery Archives

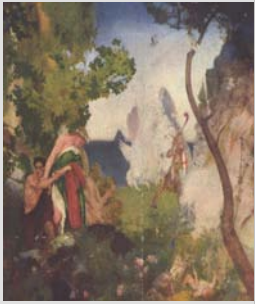
284	1909	James Murray Esq	Sap Tempera? and oil 27 x 35ins 69 x 89cm	<p>August Leicester Galleries James Murray Esq.</p> <p>Roberson's medium Sims'' Studio Diaries</p> <p>Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910 Included paintings in oil and watercolour 39 works Including study for <i>An Island Festival</i> and finished study for <i>The Fountain</i></p> <p>Christies London 29th April 1927 Lot 89 Oil Painting Sold? £110</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims (pressmark 200.BL- V&A art library)</p> <p>TA2 , TA8, TA9 Catalogue – Tate Gallery Archives</p>
285	1909	R. Hague Esq	The Chase (1) Watercolour 20 x 15 inches	<p>June and August Sold to R. Hague Esq. Fordington, Dorchester £60 for The Chase and Boys Bathing-Morning See below</p> <p>Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910</p> <p>Included paintings in oil and watercolour 39 works Including study for Island Festival and finished study for the Fountain</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims (pressmark 200.BL- V&A art library)</p> <p>TA2 , TA8, TA9 Catalogue – Tate Gallery Archives</p>
286	1909	Unknown	The Chase (2) Tempera and oil Size unknown	<p>Circular</p> <p>Leicester Galleries Birmingham 1910 Hull 1911 Sold Venice 1912 for £65</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims</p>


				<p>Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910</p> <p>Included paintings in oil and watercolour 39 works Including study for <i>An Island Festival</i> and finished study for <i>The Fountain</i></p> <p>See also <i>The Chase</i> (1) Watercolour also 1909 20 x 15 inches</p>		(pressmark 200.BL- V&A art library)
287	1909	Unknown	<p>Lesbia Watercolour 17 x 14 (Agnes)</p> <p>Could be Lesbia and the Sparrows Pencil, watercolour highlighted in chalk on paper. 18 x 20ins 46 x 51cm</p>	<p>August Leicester Galleries Liverpool 1916?</p> <p>Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910</p> <p>Included paintings in oil and watercolour 39 works Including study for <i>An Island Festival</i> and finished study for <i>The Fountain</i></p> <p>A painting of similar dimensions and media (pencil , watercolour highlighted in chalk on paper) entitled <i>Lesbia and the Sparrows</i> was sold at Phillips London 6 Sept 1982 Lot 32 Illustrated Signed Sold ?£300</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims</p> <p>(pressmark 200.BL- V&A art library)</p> <p>TA2 , TA8, TA9 Catalogue – Tate Gallery Archives</p>
288	1909	New Zealand?	<p>The Death of the Year Tempera and oil 24 x 16 inches</p>	<p>September Leicester Galleries Worcester Rochdale Sold to New Zealand £60</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims (pressmark 200.BL- V&A art library)</p>

				<p>Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910</p> <p>Included paintings in oil and watercolour 39 works Including study for <i>An Island Festival</i> and finished study for <i>The Fountain</i></p> <p>Also exhibited at The Gallery of the Royal Society of Painters in Watercolours 1923 (No 141)</p> <p>See 1903 Christmas Card design Sims' Studio Diary 1909 March 18th</p>		<p>library)</p> <p>TA2 , TA8, TA9 Catalogue – Tate Gallery Archives</p> <p>Agnes' Diary</p>
289	1909	Mr. W. S. Stimmel	Pastorella 21 x 14 inches	<p>September 1st Prize £300 and Gold Medal at Pittsburgh 1912 Leicester Galleries Marchant? Sold to Mr. W. S. Stimmel £160</p> <p>Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910</p> <p>Included paintings in oil and watercolour 39 works Including study for <i>An Island Festival</i> and finished study for <i>The Fountain</i></p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims (pressmark 200.BL- V&A art library)</p> <p>TA2 , TA8, TA9 Catalogue – Tate Gallery Archives</p>
290	1909	Unknown	Mother- Worship Roberson's medium	<p>September Leicester Galleries Toronto</p> <p>Sims' Studio Diaries Roberson's</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims</p>

				medium Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910 Included paintings in oil and watercolour 39 works Including study for <i>An Island Festival</i> and finished study for <i>The Fountain</i>		(pressmark 200.BL- V&A art library) TA2 , TA8, TA9 Catalogue – Tate Gallery Archives
291	1909	James Murray	Morning- Corot-sur-Moy (Blague Inferieure) 20 x 16 inches	September Leicester Galleries James Murray £35 Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910 Included paintings in oil and watercolour 39 works Including study for <i>An Island Festival</i> and finished study for <i>The Fountain</i>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims (pressmark 200.BL- V&A art library) TA2 , TA8, TA9 Catalogue – Tate Gallery Archives
292	1909	Unknown	Heads of Little Garridos?	Sims'' Studio Diary 1909 May 23 rd		Sims'' Studio Diary
293	1909		Heads of Batel Farillo?	Sims'' Studio Diary 1909		Sims' Studio Diary
294	1909	Unknown	(Psalinetta and the Swans ?) Tempera	Sims' 'Studio Diary 1909 June 21 st - tempera		Sims' Studio Diary
295	1909	Unknown	Fata? and Salinlicis	Sims'' Studio Diary 1909 August 5 th 2 weeks study with model Ref to paper and pencils and studies for Fata and Salinlicis and Flower Pictures		Sims' Studio Diary
296	1909	Unknown	Fable	Sims'' Studio Diary 1909		Sims' Studio Diary

			Tempera	June 28 th Fable – tempera		
297	1910	Unknown	January Sunrise Watercolour 14 x 9 inches	January RWS 1912 £20 -15% Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910 in the Hogarth room Included paintings in oil and watercolour 39 works Including study for Island Festival and finished study for the Fountain		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims (pressmark 200.BL- V&A art library) TA2 , TA8, TA9 Catalogue – Tate Gallery Archives
298	1910	Mrs Harold Phillips	Tumble, Froth and Fun (2) Pastel and watercolour 20 x 16 inches	Mrs Harold Phillips 25 guineas – 25% Entry for <i>Tumble, Froth and Fun</i> (1) Watercolour C22 x 20 inches appears in Agnes Diary 1909		
299	1910	Unknown	Portrait of G? children 30 x 20	February £100		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
300	1910	Duc de Siecle du Henri Martin	Cupid and Causpaspe (1)	February Duc de Siecle du Henri Martin, Paris £150 Glasgow 1911 Sketch in watercolour exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1916 No186		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims

				<p>Photograph of <i>Cupid & Causpaspe</i> 18 x 14cm dated 1910 Sims' Archive GB3025/1/3/43</p>		
301	1910	Unknown	<p>Cupid and Causpaspe (2) Watercolour (sketch)</p>	<p>RWS 1916 S Sold £25 -%</p> <p>See above [painting] of the same name sold to Duc de Siecle du Henri Martin, Paris £150</p> <p>Photograph of <i>Cupid & Causpaspe</i> 18 x 14cm dated 1910 Sims' Archive GB3025/1/3/43</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims Sims' archive</p>
302	1910	<p>James Murray Esq</p> <p>Private owner 1927</p> <p>Private owner? 1992</p>	<p>Legend Tempera and oil 38.6 x 51.0 in 98.0 x 129.5 cm</p> 	<p>February Exhibited at RA 1911 no 221 James Murray Esq £500</p> <p>Christie's London (lot 88) 29th April 1927 Sold £105</p> <p>Sotheby's Billingshurst 5 May 1992 (lot 477) Selected Watercolours and oils Illustrated Est £1,000 -1,500 Sold £990</p> <p>Described as oil on canvas by Art price.com</p>	<p>Depicts A. Durer's St Jerome in the guise of an elderly hermit in the foreground and Uccello's St George. 1910 -1912 chaos plagued Sims' career subjects of the`subliminal world grew even more chaotic engulfing reality altogether as in Legend</p>	<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims Sims' archive</p> <p>Holmes 2005:107</p>

				<p>Photograph of <i>Legend</i> 17 x 22.5cm dated 1910 Sims' Archive GB3025/1/3/46</p> <p>Listed in Diary as.48 x 36 inches</p>		
303	1910	Fairfax Rhodes or Kenneth Clarke Esq?	<p>Teasing Tempera and oil 36 x 24 inches</p>	<p>November</p> <p>Contradiction: In Agnes' Diary November 7th 1910 she lists Teasing sold to Fairfax Rhodes presumably 1910? In Sims' studio diary 1895 to 1917 Teasing is listed as sold to Kenneth Clarke Esq. for £200</p> <p>Sims' was closely acquainted with both men at this period, in regard to selling and painting both their portraits</p>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
304	1910	<p>R Haynes Esq</p> <p>Present whereabouts unknown (C. Holmes)</p>	<p>The Crab Apple Tree (1) Oil and tempera on canvas 30 x 24 inches 77x 61 cm</p> 	<p>November</p> <p>Exhibited RA 1911 no226 R Haynes Esq. £100 Copyright to Berlin Photographic Co £25 1914</p> <p>Colour print of <i>The Crabapple Tree</i> GB3025/1/1/3 1910, 43x34cm</p> <p>Photograph of <i>The Crab-Apple Tree</i> 22 x 17.5cm dated 1910 Sims' Archive GB3025/1/3/44</p> <p>Sotheby's London 24 July 1985 Lot 302 illustrated oil painting Sold £600</p>	<p>A single crabapple tree set at the center of the painting with many nude dancing babies at its foot. Rocky landscape in the middle ground [reminiscent of early Italian quattrocento style]</p>	<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims Sims' diary Feb 26 1911 (page 41)</p> <p>Sims' archive</p>
305	1910	George Wood Esq.	<p>Cupid was a Kentish? Lad 8 x 6 inches</p>	<p>November</p> <p>George Wood Esq. Cambridge £40</p>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and

						Alan Sims
306	1910	A. Lumley Esq.	Three Sketches (Titles not specified in diaries)	November 'To A. Lumley Esq £30'		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
307	1910	Unknown	Sunshine Oil on panel 15.7 x 20.1 ins 40.0 x 51.0cm	January Leicester Galleries 1910 £80 Guineas Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910 Included paintings in oil and watercolour 39 works Including study for <i>An Island Festival</i> and finished study for <i>The Fountain</i> Sotheby's Olympia Nov 26, 2003 (lot 71) Modern British Paintings- not illustrated Signed Est £3,500- 5,000 sold £8,160 Photograph of Sunshine 10 x 14cm dated 1910 Sims' Archive GB3025/1/3/45		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims (pressmark 200.BL- V&A art library) TA2 , TA8, TA9 Catalogue – Tate Gallery Archives Sims' archive
308	1910	Herbert French Esq	Frolic Tempera and oil 30 x 20 inches	January Leicester Galleries 1910 Herbert French Esq £100 -25% Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910 Included paintings in oil and		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims TA2 , TA8, TA9 Catalogue – Tate Gallery Archives (pressmark 200.BL- V&A art

				watercolour 39 works Including study for <i>An Island Festival</i> and finished study for <i>The Fountain</i>		library)
309	c.1910	Unknown	Fete de Nuit	<p>A work entitled <i>Fete de Nuit</i> was exhibited in the Leicester Galleries April to May 1910 although there is no entries in Sims' studio diary or Agnes' Diary to that effect</p> <p>Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910</p> <p>Included paintings in oil and watercolour 39 works Including study for <i>An Island Festival</i> and finished study for <i>The Fountain</i></p>		<p>TA2 , TA8, TA9 Catalogue – Tate Gallery Archives</p> <p>(pressmark 200.BL- V&A art library)</p>
310	1910	Unknown	Sunset Watercolour 10 x 8 inches	<p>January Leicester Galleries Mr ? Mond 30 guineas</p> <p>Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910</p> <p>Included paintings in oil and watercolour 39 works Including study for <i>An Island Festival</i> and finished study for <i>The Fountain</i></p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims (pressmark 200.BL- V&A art library)</p> <p>TA2 , TA8, TA9 Catalogue – Tate Gallery Archives</p>
311	1910	Unknown	Dayspring Watercolour 11 x 7 inches	<p>January Leicester Galleries £30</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims</p>

				<p>Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910</p> <p>Included paintings in oil and watercolour 39 works Including study for <i>An Island Festival</i> and finished study for <i>The Fountain</i></p>		<p>TA2 , TA8, TA9 Catalogue – Tate Gallery Archives</p> <p>(pressmark 200.BL- V&A art library)</p>
312	1910	Unknown	<p>Evening Watercolour 8 x 6 inches</p>	<p>January Leicester Galleries £25</p> <p>Exhibited Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910</p> <p>Included paintings in oil and watercolour 39 works Including study for <i>An Island Festival</i> and finished study for <i>The Fountain</i></p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims TA2 , TA8, TA9 Catalogue – Tate Gallery Archives</p>
313	c.1910	Unknown USA?	<p>A Kentish Landscape (oil on canvas) 14.0 x 39.0ins 35.5 x 99.0cm</p>	<p>Christie's London 29th April 1927 (lot 90) Oil Paintings Size given 16 x 38in – 41 x 97cm Sold ? £150 (possibly to private client in USA?)</p> <p>Wolf's Auction Gallery Sept. 19 1991 (lot 152) USA? Important Paintings and Sculpture Illustrated Signed Size given 17.0 x 39.0 in 43.2 x 99.1cm Set \$1,800 – 2,400 Bought in</p> <p>Christies London sale 6.11.92 (lot 84)</p>		

				Illustrated Signed Sold £1,800		
314	c.1910		Festival in a Classical Landscape (Watercolour Gouache and Pastel)	Christies sale 23.3.95		
315	c1910	Unknown	Fantasy (version of Island Festival?) (watercolour & bodycolour on paper) 21 x 29ins 54 x 74cm	Sotheby's London sale 27.3.96 Lot 52 Illustrated Est £2,500-3,500 Sold £2,450		
316	1910	Unknown	Cupid and a Nymph (watercolour, gouache, pencil and heightened with white) 29 ½ x 20 ¾ Signed lower right <i>Sims</i>	Christies Sale 10 th June 1988 British and Irish Traditionalist and Modernist Paintings, watercolours, drawings and sculpture. [Lot 33] Reserve price £700- 1,000		
317	1910	Current whereabouts- C. Holmes	Spring Muse (Tempera and oil on canvas) 17.0 x 21.1ins 43.2 x 52.5cm	February RA 1912 no 568 Bradford 1911 Aberdeen 1910 Sold to Auckland New Zealand 1913 Sims' Studio Diary 1910 September 26th <i>A Spring Muse</i> tempera oiled out with poppy and turps Christie's Early 1980's same painting sold on 13.6.98 at Phillips	A pastoral landscape with two figures cited bottom left hand corner. The standing female dressed in a diaphanous robe wears a halo? The male nude is reclining at her feet with his arm raised towards the classical ruin on the hillside. The landscape which is dominant in the composition has a distinct Italianate feel	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims

				<p>Christie's Sale South Kensington Nov 6th 1997 (Lot 194) <i>Entitled The Muse of Spring</i> British and Victorian Paintings – Sale 7782 Signed Illustrated Estimate £1,200 -1,800 Bought in</p> <p>Christie's Sale South Kensington Dec 18th 1997 (Lot 171) <i>Entitled The Muse of Spring</i> British and Continental Paintings – Sale 7843 Signed Not Illustrated Estimate £600 -900 Sold £690</p>	A palette of greens , browns and white	
318	1910	Unknown	<p>Summer Spirit (oil) 31 x 27 ins 80 x 69cm</p>	<p>Sotheby's Billingshurst 3rd feb 1987 Lot 2961 Illustrated oil painting Painted verso Sold £2,400?</p> <p>Sotheby's London sale 20.7.88 Lot 39 illustrated oil painting Sold £3,000 ?</p>		
319	1910	Unknown	<p>An Idyll Oil on panel 18 x 15ins 46 x 38cm</p>	<p>Sotheby's London sale 20.7.88 Lot 41 Illustrated Oil painting on panel Sold?£2,000</p>		
320	1910	Unknown	<p>The Wedding of Sylvanus (1) Watercolour 30 x 20 inches</p>	<p>February</p> <p>Exhibited at The Gallery of the Royal Society of Painters in Watercolours in</p>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims

				<p>1911 £100 No. 124</p> <p>April 14th – chalks and ink Sims'' Studio Diary 1909</p> <p>See below tempera sketch of same title 1910 sold in New York</p> <p>May 12th <i>Sylomes Wedding</i> – a plagiarism of Titian-</p>	<p>Sims' refers to it as 'plagiarism of Titian in watercolour '</p>	<p>Sims'' Studio Diary May 12th 1910 p23</p>
321		Unknown	<p>The Wedding of Sylvanus (2) Tempera Sketch</p>	<p>New York 1916 c £30</p> <p>See above Watercolour 30 x 20 inches dated 1910</p>		
322	c.1910	Unknown	<p>Figures in an Enchanted Garden (watercolour, bodycolour and pastel)</p>	<p>Christie's sale 28.4. 2000</p>		
323	1911	Zachary Merton	<p>'Gentle Love, Loose not Thy dart, Thou canst not wound her Heart, (1) Oil 36 x 28 inches</p> 	<p>January Zachary Merton Esq. Green Street, Park Lane £200 RA 1911 no 174</p> <p>Photograph of <i>Gentle Love...</i> 17.5 x 22.5cm dated 1911 Sims' Archive GB3025/1/3/47</p> <p>Pastel tinted print, in archive GB3025/1/2/27 See below</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims Sims' archive</p>

324	c.1911	Bury Art Gallery George Clough Bequest	Gentle Love loose not thy.... (2)	<p>Listed as part of the George Clough Bequest Meadfoot Highfield Road Grange Over Sands, donated in 1941 to Bury exists in the Bury Archive</p> <p>It is possible that this painting has been confused with <i>Love Locked Out - Gentle Love</i>,...did not appear on the original bequest list – in contrast current records contain Gentle but not Love..</p> <p>Photograph of <i>Gentle Love</i>... 17.5 x 22.5cm dated 1911 Sims' Archive GB3025/1/3/47 See above</p> <p>Sims' refers to it as plagiarism of Titian in watercolour – studio Diary May 12th 1910 p23</p>		<p>Bury Art Gallery archives Letter to G. Clough dated 5th Aug 1941 To Mr. Chadwick Esq. Librarian and Curator Bury Art Gallery</p> <p>Sims' archive</p>
325	c.1911	Unknown	Gentle Love, Loose not Thy dart, Thou cans't not wound her Heart, (3) Red chalk watercolour on paper 12.0 x 15.9 in 30.5 x 40.5cm	<p>See <i>Gentle ..1 and 2</i> Christies South Kensington auction June 13th, 2002 (Lot 207) British Rat on Paper Illustrated Signed Estimate £600- 800 Bought in</p>	In reverse to oil painting figure of women on the left	
326	1911	Unknown	Portrait of Baron von Rigal 60 x 36 inches	<p>April Soderterry (?) £200</p>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
327	1911	Bryce Family?	Portrait of Tom Bryce C50 x 40 inches	<p>May Mrs Bryce , 114 Av Des Champs Elysees, Paris £150</p>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
328	1911	Unknown	Ianthe (1) Oil on panel 17 x16 inches	<p>August Bradford 1911 Rochdale 1912</p>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and

			43 x 40 cm	<p>Goupil , sold £60 -25%</p> <p>See oil 36 x 28 inches of the same name sold £300 Rurelles ? and co. New York 1915 (different colour version of the same subject) and Study Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1917 ? (none listed)</p> <p>Zofingen Switzerland sale 15 Nov 1991 (lot 1434) Illustrated oil painting Described as panel Sold £1,176</p> <p>Described as Oil on panel artprice.com</p>	<p>The picture is based on a formula involving sky, nude, tops trees and the downs See also Wood Beyond the World , Iris, Anthea (all between 1912-1915) [date should read 1911-1915]</p>	<p>Alan Sims C. Holmes PhD p134</p>
329	1911	Unknown	<p>Romantic Landscape 8 x 6 inches</p>	<p>August</p> <p>Bradford 1912</p> <p>Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1921 No63 Winter exhibition</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims</p>
330	c.1911	Unknown	<p>Puck in the Fountain Watercolour?</p>	<p>Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1911- No 55</p>		
331	1911	Unknown	<p>Love, the Hunter Watercolour Imperial</p>	<p>July</p> <p>Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1911 /2 -No50 Venice 1912 Berlin 1914</p> <p>There is a possibility that <i>The Huntress</i></p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims</p>

				1914, <i>Diana</i> C1914 and <i>Love the Hunter</i> 1911 are related or one of the same -all are watercolours		
332	c.1911	Unknown	Daphne in her Bridesmaid Dress (oil) 30 x 25ins 76 x 63cm	Sotheby's sale 10.5.89 Phillips London 23 Jan 1990 Lot 22 oil painting Signed Sold ? £3,000		
333	c.1911	Unknown	Cock Crow, Winter	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1911- No 118		
334	1911	Rev J. W. R. Brocklebank	The House of Juno Watercolour 30 x 20 inches	May Rev J. W. R. Brocklebank £100		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
335	1911	James Murray Esq Aberdeen Art Gallery	The Shower (1) Oil on canvas 54 x 34 inches 	May Exhib RA 1912 no63 Sold James Murray Esq. £500 Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1925 No209 See Below Bury oil sketch 14 ½ x 25 ¼ inches 370 x 640mm Two photographs of <i>The Shower</i> 27.5 x 40.5cm and 15 x 23 both dated 1911 Sims' Archive GB3025/1/3/48 and 49	Several nude and semi nude female figures and cherubs bathing in a stream below cherry blossom trees. 'Blond 'in that the palette is largely composed of pale blue and pink tints mixed with white against darker foliage. Female figure in the left hand corner bending over washing her hair may be from an early study of Agnes Bacchanal scene 1910 -1912 chaos plagued Sims' career	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims Sims' archive Holmes 2005:107

					subjects of the` subliminal world grew even more chaotic engulfing reality altogether as in <i>The Shower</i>	
336	c.1911	Mr George Clough Bury Art Gallery. Lancs	The Shower (2) Sketch in oil (?) 14 ½ x 25 ¼ inches 370 x 640mm	Collection of Bury Art Gallery acc no 524 Part of the George Clough Bequest Meadfoot Highfield Road Grange Over Sands, donated in 1941 The collection, some 70 paintings largely by late 19 th and early 20 th century artists and containing nine Sims' paintings were hung at Bury Art Gallery August 1941 to commemorate the generous bequest. Most of the collection comprised of watercolours with the occasional oil painting [The medium oil may have been misattributed- it is crossed out in the Bury records although recorded as oil in the 1941 inventory] See above <i>The Shower</i> in oil 1911-54 x 34 inches sold to James Murray Two photographs of <i>The Shower</i> 27.5 x 40.5cm and 15 x 23 both dated 1911 Sims' Archive GB3025/1/3/48 and 49	Sims' added a rainbow which was absent from the oil painting The rainbow resembles the rainbow in the Fountain	Bury Art Gallery archives Letter to G. Clough dated 5 th Aug 1941 To Mr. Chadwick Esq. Librarian and Curator Bury Art Gallery Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims Sims' archive
337	1911	Kenneth Clark?	Portrait of Kenneth Clark Esq 36 x 28 inches	May Painted at Sudbourne RA 1912 no619 £200 Photograph of Portrait Kenneth Clark 1911 dated 1911 23 x 17.5cm Sims'	Full length portrait at the beach	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims Sims' archive

				Archive GB3025/1/3/51		
338	1911	Gustav Tuck Esq	‘Where stray go muses...’ Watercolour Imperial	June RA 1912 Gustav Tuck Esq. £100		Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
339	1911	Sims family?	Portrait of Peter Sims 16 x 12 inches	June		Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
340	1911	Fairfax Rhodes	Portrait of Betty Hayes Sadler daughter of Capt. Arthur Hayes Sadler 60 x 40 inches	July RA 1912 no 494 Fairfax Rhodes £500 Christie’s London 11th May 1973 Sold? £250 Described as oil signed See Portrait dated 1909- unclear if the Christie’s sale 1973 relates to the 1911 or 1909 painting Photograph of Portrait Mrs Hayes Sadler 22.5 x 16.5cm dated 1909 Sims’ Archive GB3025/1/3/39 Photograph of Portrait Betty Hayes Sadler dated 1911 23.5 x 17cm Sims’ Archive GB3025/1/3/50		Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims Sims’ archive
341	1911	Emel Waterton? RA	Morning Walk Watercolour 10 x 8 inches	July RWS 1912 Emel Waterton (?) RA £20		Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
342	1911	Unknown	Girl and Amorend(?) on Terrace after the Rain Three pastels and a watercolour	August One exhibited at RWS		Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims

343	1911	Unknown	Frosty Morning, Fittleworth 10 x 10 inches	December Bradford 1912		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
344	1911	Unknown	Evening of Bruges 24 x 19 inches	December Bradford 1912		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
345	1911	Unknown	Rain Watercolour 15 x 14 inches	December RWS £15 – 15%		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
346	1911	Chelsea Town Hall	History Panel	Decorative panel for Chelsea Town Hall December £200		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
347	c.1911	Unknown	'History' Mural painting	Chelsea Town Hall		Reference Clare Willsdon, Mural Painting in Britain 1840- 1940 (no illustration of the work)
348	c.1911	Unknown	Summer Morning Watercolour?	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1911 No356		
349	c.1911 /12	Unknown	The Muses Watercolour/ gouache on paper 21 x 30 ins 54 x 75cm	Bonhams Lots Road Sale 18 June 2002 Lot 35 works on paper Exhibited Illustrated Signed Est £1,000 -1,500 Sold £1,400 <i>The Muses</i> is listed in RA lists for 1912 no 962 (the high number of exhibit suggests a work on paper)		
350	1912	Wolf Harris esq	The Waterfall Watercolour	April		Sims' studio Diary 1895- 1917 with cross referenced additions

			½ Imperial	Wolf Harris esq. £50		from Agnes Social Diary and Alan Sims
351	1912	W. Ford Esq	Girl Mocking Statue of Cupid Oil over Rowney Tempera 30 x 20 inches	May ‘She is not subject to love’s tow’ W. Ford Esq. Hull £50		Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
352	1912	Tate Britain	The Wood Beyond the World (1) (tempera and oil/wax oiled out copal varnish on canvas) 60 x 40 inches 	January Exhibited RA 1913 no5 Liverpool 1913 [Exhibition of Modern Art, Walker Art Gallery, Liverpool, Autumn] Chantry Bequest £800 Mentioned in Sims’ Studio Diary 1913 February 14th The Wood beyond the World Entry in Sims’ studio Journal- 14 February, ‘could have been drawn more carefully and carried further in tempera, with a saving of time and some advantage to the form (Sims’ 1934:81-2) suggests that he hurried completion possibly for the RA exhibition? Presented by the Trustees of the Chantry Bequest – bought for Tate directly from the artist 1913 – Paid 800 pounds - Photographs of The Wood Beyond the World dated 1912 -16 x 23 and 32 x 46 GB3025/1/3/55 and 56 See also version 2 and 3 oil on canvas c 1913	Italianate landscape with Madonna, the three Graces and dancing nude children in the foreground. A row of Scots pines set against a pale open sky dominates the composition. A complex selection of pigments resulting in a predominantly green, white and brown palette See Conservation report for further details The title may have come from a book by William Morris (1895) which was amongst Peter Sims effects sold in 2000	Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims TA5 Daily mail 3 May 1913 Reactionary Academy p5. The Royal Academy Exhibition 1913 <i>The Studio</i> , Vol 59, June 1913 pp22- Sims’ archive Holmes 2005:107 Holmes 2005:114,134

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Influenced by Puvis de Chavannes and Perugino with its clear and decisive manner, revealed for the first time his potentialities as an imaginative painter. But it revealed, too, the mere prettiness on which he was capable of falling back when imagination failed him, a frailty which the technical bravura of his earlier style had done so much to disguise. A gay, irresponsible fancy had been sufficient in the painter of light for its own sake. Now that he had transferred his interest to beauty of surface, there was a danger of emptiness and tedious affectation. The effort to find an intellectual aim worthy of his increasing powers was hampered by a conscious mastery of fanciful charm, and by that unwritten law of the Royal Academy which enforces upon its members the reputation year after year of the picture that earned them election.

[Perugino, Pietro Vanucci (active c.1472-died 1523)

One of the high Renaissance painters from Umbria famous for his many altarpieces. His work is characterised by non-dramatic static, classical in pose and clothed in soft heavy drapery falling in simple folds. Most of his compositions are uncluttered grave simplicity with the figures sited in the foregrounds behind which appear deep, often empty landscapes or strongly architectural features. He did most of his drawings from life usually of studio assistants' fixed poses which he combined and recombined in seemingly endless permutations. Sims was a regular visitor to the NG where there are six painting attributed to him or his studio]

Reflects Sims interest and debates on modernism before the Great War and departure from pagan themes towards a route involving Quattro cento Christianity but still emphasizing his continuing quest for a state of idyllic innocence,

Incoherent experimentation. Sacred iconography borrowed from the past masters provided Sims with one path through chaos.

Madonna in her traditional ultramarine robe confirming her sacred status: his youths and baby nudes giving no hint of contemporaneity but alluding, in their chain-like formations to a continuing relationship between figure and landscape

The path to the painting began with a series of increasingly simplified pastoral scenes
All four women are of Agnes and the boys are

Sunday Times Holmes 2005: appendix 62:144

					<p>modeled on John age 13 or 11 year old Alan. The infants are of either 3 year old Peter or possibly old photographs of John in Arran</p> <p>Contemporary reviews quote the painting as the best yet and remarked on the rhythmical composition and decorative handling</p>	
353	1912	Unknown	<p>The Month of Mary Tempera and oil (linseed and turpentine) oiled out linseed 36 x 28 inches</p>	<p>? April Exhibited RA 1913 no 726 Bristol 1913 Pittsburgh 1914</p> <p>Studies of the Painting are held at Bury Museum (check)</p> <p>Two photographs of <i>The Month of May</i> dated 1912 both 20 x 25 GB3025/1/3/58 and 59</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims</p> <p>Sims' archive</p>
354	1912	Unknown	<p>After Rain, Fittleworth Watercolour</p>	<p>January Exhibited at RA 1913 no 1051</p> <p>Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1912 No115</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims</p>

355	1912	J. Buchanan Esq.	Love in the Wilderness (1) Tempera and oil (linseed and turpentine) – oiled out copal varnish 36 x 28	January Exhibited RA 1913 no 265 J. Buchanan Esq. £300 Letter dated 11 April 1913 Lloyd to Mann Mann reported that Simswas very agreeable to accommodate the Trustees and replace the ‘Swallows’ with his most recent painting destined for the Royal Academy show entitled Love in the Wilderness (30x 40 inches). A further £100 was however to be paid If the Trustees wished for a larger work, Sims was prepared to paint the same picture with ‘certain important variations’ for a sum of £500. This, according to Mann, would enable the Trustees to possess a picture of ‘fine Gallery character and the best of Sims’ work to date for he would ‘throw himself thoroughly into the matter’. The letter refers to Sims’ taking back the Swallows from unspecified location in time for the Academy exhibition. Forever the astute business man and mindful of his reputation, Sims also pressed the trustees for a rapid decision regarding ‘Love in a Wilderness’ for if remained unsold this too would be submitted to the Academy .The letter also recounts Mr Lloyd visit to Sims’ studio where he had a’ long chat’ about the painting. Lloyd was very impressed by the painting and asked Sims to provide the Trustees with a written description which is as follows	<i>‘Love in a wilderness, A romantic, rocky, wooded landscape. A cliff and waterfall to the right of the picture. In the middle distance a hill clothed with trees and crowned with rocks, clear blue sky. Two Lovers tread a stony path gazing in each others eyes. Beyond them Love throws a scarf round the neck of an image of savage Pan, and leaning back, with upturned face, sings (Pan as God of savage nature, is shown as tigerlike and cruel, not the goat God or pastoral Pan). Colour schemes, a rich chord of emerald, orange and blue. The motive is: - Love bringing a brightening and subduing charm into rugged and savage nature’</i> Letter dated 6 April 1913	Sims’ studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims Archive belonging to Art Gallery of New South Wales, Australia
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				<p>Photographs of <i>Love in the Wilderness</i> dated 1912 32 x 41 and 18 x 23 GB3025/1/3/53 and 54 <i>Love in the Wilderness</i> 1912 GB3025/1/3/52</p>		
356	c.1912	Bury Art Gallery	<p>Love in a Wilderness (2) Watercolour & sepia coloured ink applied with a pen on wove paper</p> <p>15 x 21 inches 380 x 530mm</p>	<p>Bury Art Gallery Archive records Franklin Howarth Bequest March 1939. Acc. No 459 See above <i>Love in the Wilderness (1)</i> Tempera and oil (linseed and turpentine) – oiled out copal varnish 36 x 28 1912</p>	<p>A watercolour in low tones of green relieved by spirited figures Inventory letter dated 25 /2 /39 Bury Art Gallery archive</p> <p>Reproduction in Harold Speed plate XXIV</p>	Bury Art Gallery Archive
357	c.1912	Unknown	<p>Cupids Bow Watercolour?</p>	<p>Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1912 No 139</p>		
358	1912	Lloyd (?)	<p>Love Locked Out (1) Watercolour Imperial</p>	<p>April Lloyd 5 (?) 15 Albany, £90 -15%</p> <p>Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1912 No 191</p>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
359		Unknown	<p>Love Locked out (2) 13 ½ x 9 ½ inches 340 x 240 mm</p>	<p>Not on the original George Clough Bequest report dated 1941 but acc card states it is part of this bequest Acc 602</p> <p>There may be some confusion between attribution of <i>Gentle Love</i></p>		Bury Art Gallery archives
360	c.1912		<p>Gothic (Evening)</p>	<p>Entry appears in graphite in Sims</p>		

				sketchbook GB3025/4/6 p33 alongside <i>Coming of Spring</i> (c1912) and <i>Pan Pipes</i> date unknown		
361	c.1912		Pan Pipes	Entry appears in graphite in Sims sketchbook GB3025/4/6 p33 alongside <i>Coming of Spring</i> (c1912) and <i>Gothic(evening)</i> date unknown		
362	1912		Rain Watercolour Imperial	May Girl in black and white clack and magpies Sold RWS £20 Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1912 No 54 Winter exhibition		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
363	c.1912	Unknown	Swallows (1) Oil ? 36 x 24 inches	Commission from A G Temple for Melbourne or Sydney. Received payment but picture returned for exchange sale (£212.10) A watercolour version recorded in Agnes Diary in May 1912 Australia add details on swap for <i>An Island Festival</i> purchased by NGNSW in 1912		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
364	1912	Unknown	Swallows(2) Watercolour Imperial	May Watercolour version Sold RWS £80 Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1912 No 120 Winter exhibition		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
365	c.1912	Unknown	After Rain	Exhibited at The Gallery of the Royal		

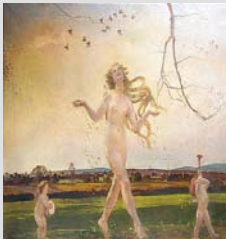
			Watercolour?	Society of Painters in Watercolours in 1912 No196 Winter exhibition		
366	c.1912	Unknown	The Pavilion Watercolour?	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1912 No257 Winter exhibition <i>The Pavilion</i> (1913) described by Sims as completed in 'tempera' was sold at the Royal Watercolour Society for £40. Its relatively low price, oval format and the fact it was sold at the RWS exhibition suggests the support was paper		
367	1912	Unknown	Nymph and Cherub (Watercolour)	Christies 29.7.88		
368	1912	Unknown	Bleaching (1) Watercolour Imperial	May A painting entitled <i>Bleaching</i> was exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1913 No 15 See also entry in Agnes Diary 1913 <i>Bleaching</i> Listed in the month of Feb not May and Sims' studio Diary 1913 for oil of the same name 30 x20 inches		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
369	c.1912-16	Johannesburg Art Gallery SA	The Garden of Sleep (oil on canvas) 69x89cm			
370	c.1912	Bury Art Gallery	Coming of Spring The Procession Watercolour 13 ½ x 13 ¾ inches 345 x 500 mm	Bury Art Gallery Archives correspondence between Christine Hopper Bradford Cartwright Hall and A. J. Ashton Curator Bury Art Gallery on the similarities of design to that of ' <i>Coming of Spring</i> ' and ' <i>The Procession</i> '		BuryArt Gallery Archive letter dated 18 September 1986


				<p>Bury Acc. No 601 acquired July 1941</p> <p>Likely to be the same painting as <i>The Coming of Spring</i>?</p>		
371	1912	Walter Stoye Esq (See Harold Speed article plate X1)	<p>The Coming of Spring (1) see The Procession c1912</p> <p>Tempera and oil – wax and copal medium oiled out copal medium</p>	<p>Listed in Sims' Studio Diary in 1912 and 1913</p> <p>Grafton Gallery 1912 Pittsburgh 1913 Bristol 1916</p> <p>1913 Tempera and oil Grovesnor Gallery Nov 1912/ 1913 In Berlin at outbreak of war, returned safely through Holland (see 1912)</p> <p><i>The Coming of Spring</i> is mentioned in Agnes Diary May 1913 and April 1912</p> <p>A painting likely to be a work on paper was exhibited under this name at The Gallery of the Royal Society of Painters in Watercolours in 1925 Cat No113</p> <p>Listed in Bury as the Procession. acquisition July 1941 Bury Archives correspondence between Christine Hopper Bradford Cartwright Hall and A.J Ashton Curator Bury Art Gallery on the similarities of Coming of Spring and The Procession</p> <p>Photograph of <i>The Coming of Spring</i> (in reverse) dated 1913 32 x 41 GB3025/1/3/65</p>	<p>Was one of the exhibits in the inaugural exhibition in the Grosvenor Gallery which sought to show a collection of the best of British</p> <p>Vivid references to Uffizi Botticelli</p>	<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims</p> <p>Bury Art Gallery Archives Archive letter dated 18 September 1986</p> <p>Sims' archive</p>
372	1912	Unknown	<p>Portrait of Mrs Sims possibly</p>	<p>April Exhibited RA 1913 (no 154 ?)</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions</p>

			referred to as Portrait in RA list? Tempera and oil 60 x 36 inches	Liverpool 1913		from Agnes Social Diary and Alan Sims
373	1912	Unknown	Two sketches to a lady	May Two sketches to a lady (not sure whether this is title or description of what took place) A nude? Study watercolour Sketch for picture, watercolour £20 [no further details given]		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
374	1913	Unknown	Then Comes Sweet O'Year or Then comes in the Sweet O 'the Year or 'Why then comes in the sweet o' year'(RA title) Tempera and oil (linseed and Turps) oiled out coal medium 38 x 53 inches 96.5 x 134.5	April Exhibited RA 1913 cat no 81 Bristol 1913 Sims'' Studio Diary 1913 February 14th Sweet o the Year- technique described well Christie's sale early 1980's described as oil Phillips' London auction sale March 2nd 1999[Lot 137] 20 th c British and Irish Art Estimate £2,500-3,500 Bought in Not illustrated-described as oil Phillips' Bayswater auction sale June 8 th 1999[Lot 190] 20 th c European and British paintings, Drawings and sculpture Estimate £1,500-2,000 Sold £1,200 Not illustrated- described as oil Signed Photograph of <i>The Sweet o' the Year</i> (reverse) dated 1912 25 x 20	Signed SIMS(lower right) According to Alan Sims' in Picture Making Sweet of the Year was more successful than Wood Beyond ... Large empty space in the centre uncomfortable sense of vacuity. The title is taken from a line in the <i>Winters' Tale</i> act IV scene 2 . Michael Holloway and David Falconer	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims Sims' archive Lit. Royal Academy Pictures, 1913, p112; Sims pp82, 116

				GB3025/1/3/60		
				Exhibited at the RA in 1913 with <i>The Wood Beyond the World</i> and <i>The Coming of Spring</i>		
375	1913	Unknown	Forest Trees	May Oldham 1912 Auckland NZ 1913 Goupil Gallery 1916		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
376	1913	Unknown	Red Roses Across the Moon Rowney Tempera (on)? oil on canvas Finished with egg tempera 36 x 29 inches	January Rubbed in medium continued with egg tempera Sims' Studio Diary		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims 1887 -1928
377	1913	Unknown	Bleaching (1) Oil 30 x 20 inches	Oil W. Ford, 50 Coltman Street, Hull (commission) £52.10 As the medium at the RWS was not stated <i>Bleaching</i> 1 an 2 could be the same painting		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
378	1913	Unknown	Bleaching (2) Watercolour?	A painting entitled Bleaching was exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1913 No 15 Watercolour, Imperial As the medium at the RWS was not stated <i>Bleaching</i> 1 an 2 could be the same painting. See also entry above		RWS list of Sims' works

379	1913	Unknown	The Valley of Little Beginnings 14 x 12inches?	January Goupil Gallery Sold £120 - commission		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
380	1913	Royal Academy Collections	The Muse of the Children (Clio and the Children 1914) 72 x 48inches	January Diploma picture RA 1916 Renamed <i>Clio and the Children</i> in 1914		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims' 1887 -1928 Holmes 2005
381	1913	Unknown	La Cage aux Amours Tempera and oil and wax (rubbed over with Rowney's Tempera medium to make it dull) oiled out varnish with copal medium 72 x 48 inches (6ft by 4ft)	February Tempera and oil and wax (rubbed over with Rowney's Tempera medium to make it dull) oiled out varnish with copal medium Sims'' Studio Diary 1914 February 9 th Exhibited RA 1914 no644	Four nude female figures on a stone plinth holding above their heads a domed wire cage containing several nude babies. Stork in bottom right corner. Elaborate Italianate landscape garden behind with ornate arches and portico	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
382	1913	J. Coutts Michie	Feeding Chickens Watercolour Imperial	May RWS 1913 Glasgow 1913 Sold J. Coutts Michie £80 Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1913 No32		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
383	1913	Unknown	The Penitent Tempera , oil and wax on panel	March Tempera , oil and wax		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and

				<p>Oil 30 x 25 inches yellow background 1914</p> <p>Pencil sketch 1914</p> <p>Photograph of The Basket of Flowers dated 1913 40 x 32 GB3025/1/3/64</p> <p>Photograph of The Basket of Flowers dated 1913 25 x 20 GB3025/1/3/68</p>		
385	1913	Unknown	<p>Faun and Hamadryad</p> <p>watercolour</p> <p>½ imperial</p>	<p>May</p> <p>Watercolour</p> <p>RWS 1914</p> <p>Venice 1914</p> <p>Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1914</p> <p>No199 Winter exhibition</p>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
386	1913	Mrs G Noble	<p>Spring Song (1)</p> <p>Tempera, oil and wax</p> <p>36 x 28 inches</p> 	<p>RA 1914 no156</p> <p>Sold Mrs G Noble 81 Vincent Square 1915 , £200</p> <p>Christies sale 10.3.95</p> <p>Sims'' Studio Diary 1913 December 27th</p> <p><i>Spring Song- easily done tempera/ mixed media –oiled out copal etc described as mixed media [Tempera /Watercolour and Gouache oiled out copal]?</i></p> <p>See <i>Study in watercolour</i> 1913 – exhibited and sold RWS 1913</p> <p>Photograph of Spring Song dated 1913</p>		Sims' archive

				<p>25 x 20 GB3025/1/3/66</p>  <p>Sketchpad study for <i>Swallows</i>, c1912, graphite on paper, archive GB3025/4/7p.22</p>		
387	1913	Private owner	<p>Spring Song (2) Watercolour/body-colour over pencil 17.1 x 22.2 cm (6 ¾ x 8 ¾ inches)</p>	<p>April Tempera study , figure draped RWS 1913 (return)? Sold £30 -%</p> <p>Signed SIMS lower right</p> <p>See Tempera 36 x 28 inches 1913 Sold Mrs Nobel 1915</p> <p>Christies South Kensington March 10th 1995 (Lot 107A) Fine Victorian Pictures , drawings and watercolours Signed Illustrated –listed as watercolour Estimate £800-1,200 Bought in</p> <p>Christies South Kensington Dec 8th 1995 Antiq. Books, Modern Illustrations etc Signed Illustrated Estimate £300-500 Sold £450</p>	<p>A sketch for the picture of the same name. The feeling of airiness, the 'lost and found' contours, Partially dissolved in light, and the inventive handling of the paint, are all typical Erick Slack in Christian. John Ed. (Date)The Last Romantics Lund Humphries London p133</p> <p>Composition almost identical to tempera painting</p>	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims



388	c.1913	Unknown	Wild Weather Watercolour?	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1911 No 206 Winter exhibition		RWS list of Sims Works
389	1913	Robert Younger Esq	The Little Archer (1) Tempera , oil, wax copal 36 x 28	<p>April Exhibited RA 1914 no 349 Sold Robert Younger Esq. K.C £400</p> <p>Sims' Studio Diary 1913 December 27th The Little Archer - easily done tempera/ mixed media –oiled out copal etc</p> <p>Study for <i>The Little Archer</i> exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1914 No 171 Winter exhibition. Bury archive Aquatints produced see Printmaking oeuvre Sims' Archive also has proofs No</p> <p>Reproduction GB3025/1/1/4 D1 The Little Archer 1913, looks to have come from "Graphic" 28 x 18.5</p> <p>Photographs of <i>The Little Archer</i> dated 1913 25 x 20 and 47 x 37 GB3025/1/3/61 and 62</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims</p> <p>Sims' Archive</p>
390	c.1913	Unknown	Study for The Little Archer (2) Watercolour?	<p>Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1914 No 171 Winter exhibition</p> <p>Diploma work for Royal Society of Painters in Watercolours</p> <p>H. Speed plate XV11</p>	<p>Small nude boy (aged 8is?) tuff of curly hair sitting on a bow of tree with bow and arrow extended – strongly drawn -exaggerated marks distinct outline to the figure Lovely composition Likely to be modeled on his younger son</p>	<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims</p> <p>Sims' Archive</p>

			Obituary	oeuvre Sims' Archive also has proofs No Reproduction GB3025/1/1/4 D1 <i>The Little Archer</i> 1913, looks to have come from "Graphic" 28 x 18.5		
391	c.1913	Mrs Clough?	The Little Archer (3) Sketch oil	<p>Appeared on an early list relating to the George Clough Bequest but no record identified in the Bury Art Gallery A letter dated 26 Sept 1986 between C Hopper and curator of Bury Art Gallery A J Aston states None of the Sims were sold a note in the catalogue states that Mrs. Clough requested that the pictures not required should be returned to her</p> <p>See above <i>The Little Archer</i> (1) Tempera , oil, wax copal 36 x 28 Study for <i>The Little Archer</i> (2) Aquatints produced see Printmaking oeuvre Sims' Archive also has proofs No</p>		Bury Art Gallery archives Letter to C. Hopper [Bradford Cartwright Hall} To Mr. A J Aston Curator Bury Art Gallery 26 .9. 1986
392	1913	Unknown	The Trophy (1) Watercolour Imperial Photogarrph taken by Cecilia Holmes Looks like tempera framed in ornate gilt frame – Museum collection unknown	<p>May RWS 1913 autumn Sent to Germany, returned by dealer after war broke out. Sold red cross sale at Christies £73.10</p> <p>It is possible that this was exhibited several times at the RSPW – ie. 1914 winter and summer, and the winter of 1921 It is mentioned in Agnes' Diary January 1914</p> <p>A painting of the same name was exhibited at The Gallery of the Royal</p>	The painting depicts three nude figures on a stone pedestal holding a vessel with flowers, babies and drapes- nude figures of babies also at their feet Landscape behind strongly stylized particularly the sky	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims

				<p>Society of Painters in Watercolours in 1914.No 17 . It appears as ½ imperial size sold for £25 less 12 ½ % it is possible it was exhibited in the winter and summer show or along side Trophy (1) which was sold at the Red Cross Sale</p> <p>RA exhibit 1914</p>		Holmes 2005
393	1913	Unknown	Stormy Weather (1) Watercolour ½ imperial	<p>May RWS 1914 (autumn) Sold each £30[grouped with Basket of Flowers in Sims' Studio Diary]</p> <p>A painting of the same title was exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1916 No41 Winter exhibition could be referring to the watercolour dated 1916 c24 x 16inches</p>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
394	1913	Unknown	Over the Hill and Far Away Watercolour ½ imperial	<p>May Watercolour Venice 1914</p> <p>Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1925 No 33</p>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
395	1913	Unknown	The Pavilion Tempera 35 x 25 oval	<p>May Tempera Oval RWS sold £40 [Suggest it was on paper]</p>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
396	1913	Captain Phillips	The Swing Watercolour 14 x 10?inches	<p>May Watercolour Sold Captain Phillips 2 Rutland Gate £30</p>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
397	1913	Unknown	Studies of model for the Nymph series?	<p>June Model for the Nymph series Miss Telfer</p>		Sims' studio Diary 1895- 1917 with cross referenced additions

				stayed from the 19 th June to 30th		from Agnes Social Diary and Alan Sims
398	1913	Unknown	Wood beyond the World (2) 101.6 x 144.1 cm Oil on canvas Sotheby's list measurements as 37.2 x 51.0 ins 95.5 x 129.5 cm	Sotheby's London sale July 4 th 2001 (Lot 111) Modern British and Irish art Illustrated Signed Dated 1913 Estimate £2,000-3,000 Sold for £2,160 See Tate painting And second oil version	Although photo only B and W image, appears identical to Tate version	
399	1914	A.S Brown Esq.	The Basket of Flowers (2) oil 30 x 25 inches	Oil crimson drapery against light sky RA 1914 no 407 Sold £120 A.S Brown Esq. The Bluff, Canford, Cliffs Bousnam See also Oil 30 x 25 inches yellow background RA 1914 Sold £120 A.S Brown Esq. The Bluff, Canford, Cliffs Bousnam <i>The Basket of Flowers</i> listed in Agnes' Diary January 1914 as 1 and 2 but no further details on media . Probably refers to the difference in colour Pencil Sketch 1914 Half imperial watercolour 1913		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
400	1914	Unknown	Our Lady of Pity Spirit Fresco on tempera canvas	Sims records 'Sketch in Sprit Fresco on tempera canvas for brilliant [jewel] like tones on plain enamel blue sky.' (Sims Studio Diary (1909-1915) 31December:1914.		
401	1914	Oliver Brett Esq.	The Basket of Flowers (3) oil 30 x 25 inches	Oil Yellow drapery against the sky RA 1914 Sold £100 Oliver Brett Esq. Sussex Place , Hyde park		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims

				<p><i>The Basket of Flowers</i> listed in Agnes' Diary January 1914 as 1 and 2 but no further details on media. Probably refers to the difference in colour</p> <p>Sims'' Studio Diary 1914 June 13th</p> <p>See also Oil 30 x 25 inches crimson background RA 1914 Sold £120 A.S Brown Esq. The Bluff, Canford, Cliffs Bousnam</p> <p>Pencil Sketch 1914</p> <p>Half imperial watercolour 1913</p>		
402	1914	Unknown	<p>The Basket of Flowers (4) Watercolour , pastel over Pencil on paper 19 x 12 inches 48 x 31cm</p>	<p>Pencil drawing Background washed with blue RWS 1915 Sold New York 1916</p> <p>See also Oil 30 x 25 inches crimson background RA 1914 Sold £120 A.S Brown Esq. The Bluff, Canford, Cliffs Bousnam</p> <p>Oil 30 x 25 inches yellow background 1914</p> <p>Half imperial watercolour 1913</p> <p>Phillips London, 29th Jan 1991 (lot 53) works on paper Sold £360</p>		
403	c.1914	Unknown	<p>Spring (1) Watercolour on paper 8 x 6ins 20 x 15cm</p>	<p>Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1911 No129</p> <p>Lawrence , Crewkerne Auction 11 July 1985</p>		RWS list of Sims works

				(Lot 5) illustrated –works on paper Sold £500		
404	c.1914	Unknown	Spring (2) Oil painting? 38 x 53 ins 97 x 136 cm	Phillips London 16 Nov 1981 Lot 19a oil Painting Sold £700?		
405	1914	J. Christian?	Syrid and Pattatos (1) Tempera and oil on canvas 36 x 28 inches Also listed as (24 x 29 ½- 61 x 75cm tempera and oil given by J Christian)  <i>Syrid and Pattatos</i> (photograph), archive GB3025/1/3/57	January R A 1915 no125 Signed SIMS lower right Exhibited RA 1915 (125) New English art Club Centenary exhibition, Christie's 1986 (99) See January 1914 for entry of tempera sketch of the same name 10 x 8 inches and drawing c 1914? Sold in New York in 1916 Photograph of <i>Syrid and Pattatos</i> dated 1912 33 x 42 GB3025/1/3/57 Photograph of <i>Syrid and Pattatos</i> (reverse) dated 1914 25 x 20 GB3025/1/3/69  Sketch in sepia watercolour on paper, archive GB3025/1/4/42 Exhibited RA 1915 (cat no 125); <i>New English Art Club Centenary Exhibition</i> Christie's 1986 (cat no 99)	<i>The picture is one of several that Sims painted about this time on the theme of a standing figure holding up a basket of flowers against the sky. Floating scarves originally descended from the basket but were painted out. This motif appears in a smaller watercolour variant entitled Summertime (Christies 12 June 1987, lot 63) and related sketch (Christies , 29th July 1988, lot 260) A further sketch is in the Bury Art Gallery. Neither Syrid nor Pattatos are found in the standard classical dictionaries, and the</i>	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims Lit. Royal Academy Pictures 1915, p60, Sims 1934:119 Peter Rose and Albert Gallichan

				Discrepancy in the sizing and media may suggest either inaccurate recording of details or there are two oil paint versions	<p><i>title may be fanciful. It appears that Sims was not above such teasing. To confuse matters further, the picture is called Syria and Pattatos in Picture Making, but Syrid is certainly the reading in the 1915 RA Catalogue</i></p> <p>Signed SIMS (lower right) not dated</p>	Lit RA Academy Pictures 1915, p60; Sims119
406	1914	Charles Wum? Esq	Syrid and Pattatos (2) Tempera Sketch 10 x 8 inches	<p>January Tempera sketch RWS 1915 Sold £60 Charles Wum? Esq. Selly Hill, Birmingham</p> <p>Sketch in reference to this work is contained in the Sims' Archive</p> <p>See also January 1914 for entry of painting? of the same name oil 36 x 28 inches and pencil drawing sold in New York in 1916</p>	<p><i>The picture is one of several that Sims' painted about this time on the theme of a standing figure holding up a basket of flowers against the sky. Floating scarves originally descended from the basket but were painted out. This motif appears in a smaller watercolour variant entitled Summertime (Christies, 12 June 1987, lot 63) and related sketch (Christies, 29th July 1988, lot 260) A further sketch is in the Bury Art Gallery. Neither Syrid nor Pattatos are found in the standard classical</i></p>	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims

					<p>dictionaries, and the title may be fanciful. It appears that Sims' was not above such teasing. To confuse matters further, the picture is called <i>Syrid and Pattatos in Picture Making</i>, but <i>Syrid</i> is certainly the reading in the 1915 RA Catalogue Peter Rose and Albert Gallichan</p>	
407	c.1914	Unknown	<p>Syrid and Pattatos (3) Pencil drawing</p>	<p>Drawing for the same[<i>Syrid and Pattatos</i>] sold New York 1916</p> <p>See also January 1914 for entry of painting? of the same name oil 36 x 28 inches and Tempera Sketch 10 x8 inches sold 1915?</p> <p>Tempera and Oil 61 x 75 cm RA Sketch in reference to this work is contained in the Sims' Archive</p>	<p>The picture is one of several that Sims' painted about this time on the theme of a standing figure holding up a basket of flowers against the sky. Floating scarves originally descended from the basket but were painted out. This motif appears in a smaller watercolour variant entitled <i>Summertime</i> (Christies, 12 June 1987, lot 63) and related sketch (Christies, 29th July 1988, lot 260) A further sketch is in the Bury Art Gallery. Neither <i>Syrid</i> nor <i>Pattatos</i> are found in the standard classical dictionaries, and the title may be fanciful. It appears that Sims was not above such teasing. To confuse matters</p>	<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims</p>

					further , the picture is called Syria and Pattatos in Picture Making, but Syrid is certainly the reading in the 1915 RA Catalogue Peter Rose and Albert Gallichan	
408	c.1914	Unknown	Syrid and Pattatos Study (4) Watercolour 20.3 x 14.4in 51.5 x 36.5cm	Phillips London March 2 nd 1999 (Lot 156) 20 th Century British and Irish art Not illustrated Signed Estimate £600-800 Bought in See further archive studies		
409	c.1914	<i>Bury Art Gallery.</i>	Summertime Sketch Possibly watercolour	The Watercolour was sold (Christies 12 June 1987, lot 63) and related sketch (Christies , 29 th July 1988, lot 260) [If the <i>Bury Summertime</i> is not a watercolour there exists two of the same title]	The picture is one of several that Sims' painted about this time on the theme of a standing figure holding up a basket of flowers against the sky. This motif appears in <i>Syrid</i> nor <i>Pattatos</i>	
410	1914	Unknown	The Huntress Watercolour ½ imperial (cut down)	January Cut down Sold RWS 1914 £30 less 12 ½% Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1911 No 172 Winter exhibition[check date cannot find ref] It is possible that this was exhibited again at the RSPW –1914 Winter exhibition No 88 corroborated by Sims' diary		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims

				There is a possibility that <i>The Huntress</i> 1914, <i>Diana</i> C1914 and <i>Love the Hunter</i> 1911 are related or one of the same -all are watercolours		
411	1914	Unknown	The Trophy (2) Watercolour ½ imperial	<p>A painting by this name was exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1914 No 17 . It appears as ½ imperial size sold at the RWS for £25 less 12 ½ %</p> <p>A watercolour of the same name but imperial dimensions appears in the Sims'' Studio and Agnes' diaries RWS 1913 autumn Sent to Germany, returned by dealer after war broke out. Sold red cross sale at Christies £73.10 It is possible that this was exhibited several times at the RSPW – ie. 1914 winter and summer, and the winter of 1921 It is mentioned in Agnes Diary January 1914</p>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
412	1914		Portrait of Mrs MacWhirter oil 21 x 18 inches	September oil		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
413	1914	Mrs Baird	A Rose 19 x 13 inches	<p>September Watercolour Given to Mrs Baird</p> <p>Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1915 No19</p>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims

414	1914	Unknown	Portrait of Alan Sims Oil over tempera on canvas 15 x 12 inches	September Oil over tempera on oil [?]canvas (smooth)		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
415	1914	Unknown	Love in Anger Oil (over tempera) and wax copal 10 x 8 inches	September Oil (over tempera) Figure in wax copal RA 1918 no 920 Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1915 No198		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
416	1914	R. Haworth	On the Shore 36 x 28 inches	September Sold to R. Haworth, Preston Road, Blackburn £150		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
417	c.1915	S.H Ervin Sydney National Gallery of Australia – Canberra	Springtime Tempera on canvas 41.0 x 51.0 cm	Signed 1.1., tempera SIMS, not dated Acquisition No NGA 1962.70 IRN 46591 Collection of S.H Ervin Sydney by whom donated to the Commonwealth Art Advisory Board, Aug. 1962 (title transferred to the Australian National Gallery, 18 th July 1990) Exhibited: <i>Ervin: A loan exhib. Of works from the collection of Mr. S.H Ervin</i> Nov 1955- Dec 1955, The National Art Gallery of New South Wales, Sydney, cat. 71, p11 <i>The S.H Ervin Private Collection,</i> Artlovers' Gallery, Artarmon, 6-27 Sept 1958, cat 71 <i>S.H Ervin memorial exhibition, S.H Ervin Museum and art Gallery, Sydney,</i> 18 May -29 July 1979 cat. No. 103, p.11	Central female figure in a landscape with two nude babies either side of the one playing the trumpet Full condition report completed by J.F. Colbourne 2006	NGA curatorial files

418	c.1915	Unknown	Ariadne auf Naxos – The First Act (oil on canvas) 84.1 x 96.1 in -213.5 x 244.0cm	Sotheby's London sale 4.10.95 (Lot 23) Modern British paintings and Drawings Signed Illustrated Estimate £3,000-5,000 Bought in	Theatre scene central bed canopy with plums Fete galante Coloured study in archive Case study completed J.F Colbourne 2008	
419	1915	Unknown	Seven Sacraments (Extreme Unction) 33x 28 inches Sketch	[Sketch]for the Seven Sacraments		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
420	1915	Unknown	Seven Sacraments (Penance) 21x 17 inches Sketch	[Sketch]for the Seven Sacraments		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims Konody, P.G. , Art and Artists: Mr Charles Sims <i>Sunday</i> <i>Observer</i> , Feb. 4 th 1917
					Extreme simplification of line and composition, the decorative flatness of Italian Primitives , sunlight effects deliberately returned to a synthetic form	
421	1915	Miles Hone	Seven Sacraments (Baptism) 20x 14 inches Sketch	[Sketch]for the <i>Seven Sacraments</i> Sold to Miles Hone £100		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
422	1915	Nephew David Bickerton ?	Seven Sacraments Two Designs 36 x 24 inches	Two Designs		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims

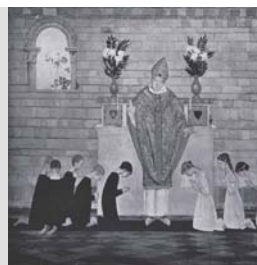
423	1915	Nephew David Bickerton ?	Seven Sacraments Complete Designs 33 x 28 inches	Complete Designs		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
424	1915	Mrs. Lloyd [Mr R.W Lloyd] Maas Gallery sale 1998 British Pictures 1840-1940	Iris (1) (tempera and oil on canvas) 28 x 36inches 71 x 91 cm	RA 1916 no 165 Sold £200 Mrs. Lloyd , Albany Listed p26A Plate 5 in Picture Making as Tempera and oil Christies London 29 th May 1959 Lot 101 oil painting Signed Sold £100 Sotheby's New York 29 th feb 1984 Lot 240 Illustrated oil painting signed Sold £2,084 Maas Gallery sale 1998 British Pictures 1840-1940 See watercolour with same name sold at Christies 1984 Bury watercolour 11 ¼ x 14 ¾ inches 285 x 365mm See also <i>Anthea</i> 1917 Confusion as to	<i>The caption which accompanies the plate A nude figure , sky and the tops of trees – these are the ingredients for the perfect picture</i> Sims C. Picture Making p26A The picture is based on a formula involving sky, nude, tops trees and the downs See also Wood Beyond the World , Ianthe, Anthea (all between 1912-1915) [date should read 1911-1915]	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims Holmes 2005:134

				correct name		
425	1915	Christies sale 5.6.84	Iris (2) (watercolour and pencil on paper) 7 x 8 ins 18 x 20cm	<p>Sold at Christies sale 5.6.84 Engravings, drawings and watercolour Lot 172 Illustrated Works on paper Signed Verso pencil- w/c sketch Sold £480</p> <p>See oil 36 x 28 inches 1915 with same title Bury watercolour 11 ¼ x 14 ¾ inches 285 x 365mm</p> <p>See <i>Anthea</i> 1917 Confusion as to correct name</p>		
426	1915	Bury Art Gallery	Iris (3) Watercolour 11 ¼ x 14 ¾ inches 28.5 x 36.5cm	<p>Collection of Bury Art Gallery acc no 458 Part of the Franklin Howard Bequest donated Feb 15th 1939 The collection, some 12 paintings largely by late 19th and early 20th century artists and containing two Sims' paintings</p> <p>Described as the <i>Basket of Flowers</i> in c1934 inventory issued by the Corporation Art Gallery Bury 1939 Since renamed Iris</p> <p>See watercolour with same name sold at Christies 1984 oil 36 x 28 inches 1915 with same title</p> <p>See <i>Anthea</i> 1917 Confusion as to correct name</p>		Bury Art Gallery archives 1939

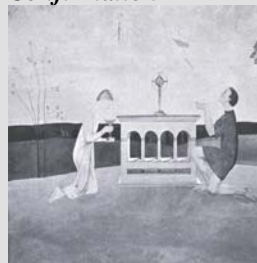
427	1915	Lady Rocksavage	Anthea 36 x 28 inches	RA 1916 Sold £300 Lady Rocksavage See also <i>Anthea</i> 1917 tempera and oil on canvas belonging to Bury Art Gallery	The picture is based on a formula involving sky, nude, tops trees and the downs See also <i>The Wood Beyond the World</i> , <i>Iris</i> , <i>Anthea</i> (all between 1912-1915) [date should read 1911-1915]	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims Holmes 2005:134
428	1915	Rurelles? and co	Ianthe (2) Oil? 36 x 28 inches	Sold £300 Rurelles ? and co. New York (different colour version of the same subject) See <i>Ianthe</i> oil 12 x12 inches 1911 sold at Goupil Gallery and Study Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1917		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
429	1915	Unknown	Landscape watercolour 20 x 19 inches			Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
430	1915	Unknown	Landscape watercolour 10 x 7 inches	Watercolour Sold RWS £12 Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1911 No29 Winter exhibition .		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
431	1915	Unknown	Portrait of Lieutenant Lawson	(posthumous) For A.G.B.I Fund		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
432	c.1915	Unknown	The Thrush	Exhibited at The Gallery of the Royal Society of Painters in Watercolours		

				in 1915 No 42 Winter exhibition		
433	c.1915	Unknown	Sketch for a Picture	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1915 No 43 Winter exhibition		
434	c.1915	Unknown	Bathers (1) Watercolour 10 x 7 inches	Watercolour Sold RWS £12 Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1915 No 127 Winter exhibition An etching was produced in 1903 with the same title See Oil on canvas (2)		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
435	c.1915	Unknown	Bathers (2) Oil on canvas 25.0 x 30.0 in 63.5 x 76.3cm	Christies London 11 Oct 1973 (lot 87) £240 –not sure if est or sold figure Christie's East New York Oct 15 1993 (lot 351) 19 th cent paintings, drawings and watercolours Signed Illustrated Est \$2,000 -3,000 Sold \$1,840 New England Fine Art Auctions April 9 1994 (Lot 112) Fine Art Signed Illustrated in gilt frame (quite simple molded profile) Est \$ 4,000 -6,000 Sold: information not available	Web illustration poor but composition is dominated on a female semi clothed knee deep in water – other figures on the far bank?	

				<p>Christies London Nov 22 1994 (Lot 11) Modern British and Irish paintings, watercolours Signed Illustrated Est.£2,000-3,000 Sold £2,350</p> <p>See watercolour (1) An etching was produced in 1903 with the same title</p>		
436	c.1915	Unknown	Girls Singing	<p>Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1915 No243 Winter exhibition</p>		
437	1915	Unknown	Pastoral (1) C 33 x 28 inches	RA exhibition 1915 no 789		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims Cecilia Holmes PhD
438	c.1915	USA private owner?	Pastoral (2) Possibly study? Oil on Plywood 11.3 x 19.5in 28.6 x 49.5cm	<p>Leslie Hindman Inc. auction USA June 26th 1995 (Lot 919) Paintings and Drawings Signed Illustrated Estimate \$1,000- 2.000 Sold \$1,300</p>	Possible study for Pastoral 1915? From the poor reproduction on line paint handling is loose further supporting the fact that it may be a study	
439	1915/1 6	Unknown	Seven Sacraments of the Holy Church Egg Tempera All 36 x 28 inches	<p>Dodeswell Gallery Feb 1917 Finished 1917</p> <p>Exhibited at the Dowdeswell Galleries 160 Bond Street February 1917 [Corbett Peters records a date Feb 1918 Peters Corbett , David, <i>The Modernity of English Art 1914-30</i>, Manchester University Press , Manchester, date, p203</p>		<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims</p> <p>TA1 News paper clipping AY?</p> <p>Abbie Sprague personal correspondence</p>



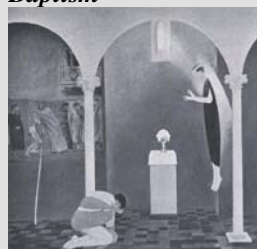
Confirmation



Holy Eucharist



Baptism



Penance

Extreme Unction displayed at the Whitechapel Art Gallery after Sims death in 1930 courtesy of Mrs. Sims. This exhibition was sponsored by Tempera Society

Society of Painters in Tempera – venue not known.

Exhibited posthumously by his wife Agnes *Extreme Unction* and *Penitence* (tempera) 1930

Exhibited as a series at Dodeswell Galleries in Feb 1917.

The catalogue lists 7 finished painting and a sketch showing Sims' design for an alter screen incorporating all seven designs.

The intension was to function in a sacred setting

The Seven Sacraments was posthumously hung at Thaxted Parish Church Essex between 1930 -1942 where his nephew David Bickerton was curate

Deliberately not worked from the model and simplified elements such as anatomy and perspective. Sims' argued that as painting techniques had become more sophisticated and as a greater illusion of reality was achieved, the since of religious awe and spiritually was lost to be replaced with more technical trickery. Sims' wrote of continuing the charcoal drawing for Communion and Marriage 'without nature in an effort to find lines that bound the mood of the figure more than its exact form'

'These paintings abandon the interest in light and atmosphere of his earlier work to allow the simplified, flattened, idiom he had derived from Puvis and Quattro cento painting to engage directly religious themes of pain, redemption, and

Holmes 2005

Sims' 1934:122

Sims' Studio Diary April 10th 1915 p91

Peters Corbett 1997: 204



Marriage



Orders




Extreme Unction

comfort. In order to achieve this, Sims concentrates on the delineations of expressive form, drawing some of the figures without working from the model, and concentrating every where on the description of intense emotional states through line and form'

Baptism

The composition is closely related to the 'Stork' (see below 1917)

Baptism is reputed to be the first canvas of the series. The influence of Piero della Francesca's *Baptism of Christ* in the National Gallery is noted by Alan Sims (1934:120) 'All in simple undertones, each under-exposed and under-modelled, like a first painting intended for modifying work over it. Liquid washes and exquisite thin boundary work'

440	1915	Unknown	Portrait of Mrs Val Fleming 40 x 36 inches	RA 1916 (no 414) Sold £200 See <i>Embroideress</i>		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
441	1916	Royal Academy of Art Collection	Clio and the Children (1) previously known as The Muse of the Children Tempera 	Related in theme to Remembrance 1917 RA 1916 no 490 This painting is the artist's Diploma Picture, presented to the RA on his election as a Royal Academician in 1916 Before he sent it to the Diploma Gallery however he defaced it by painting blood to obscure the scroll Clio holds. This was likely to have been a reflection on his state of mind ie outbreak of the war on loss of his eldest son . Peters Corbett, 1997: 203 Renamed <i>Clio and the Children</i> from <i>The Muse of the Children</i> in 1914 Sketch in oil on canvas of young girl in a blue dress Northumbria University archive GB3025/3/47 (D482) 27.5 x 18cm: Dated C1913 Glass plate negative Northumbria University archive GB 3025/5/29 no 29 <i>Clio and the Children</i> ..Text reads: 63716 <i>Sims C 15.4.16 Clio and Children</i> – Sticker reads: 51259	Depicts a mourning women seated situated in a field with a wide vista to the countryside behind with a group of women and children to her left. <i>Clio</i> provides the viewer with a late glimpse at the pre-war Sussex landscape that had been so inextricably linked with the artist's personal arcadia	C. Holmes PhD
442	c.1916	Owner unknown	Clio and the Children (study) (2) Oil on canvas board 20.0 x 18.0ins 50.8 x 45. 7cm	Bonhams Chelsea June 24 1998(Lot 187) Modern British and Continental Pictures Not Illustrated Signed Estimate £400-600 Sold £420		


				See above		
443	1916	Unknown	Lumney Weeks	Titles of works referred to in Sims' Red Book		
444	1916	Unknown	'The Embroideress' Portrait of Mrs Val Fleming in Profile	RA 1917 no67 £100 See portrait of Val Fleming 1915 Photograph in archive 1916	The Embroideress , tempera and oil finish. Possession of Mrs Robert Fleming 1916 <i>Beautiful forms with Knife - like outlines on a tone. A very subtle and accidental edge, all the modelling in the edge and very little within the form</i> plate 37	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
445	c.1916	Unknown	Landscape	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1916 No162		
446	c.1916	Unknown	Majolica	Titles of works referred to in Sims' Red Book		
447	c.1916	Unknown	The Necklace Tempera (oil) on board 20 x 15ins 52 x 37cm (C27 x 24 Agnes measurement)	Tempera RWS 1917 Sold £40 Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1916 No56 Winter exhibition It is possible that this was exhibited twice at the RSPW – ie. 1916 winter and the winter of 1924 (both bare the same title)		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims

				Phillips London 21 Nov 1995 (lot 78) Illustrated - oil painting Described as oil on board Signed Sold £900?		
448	c.1916	Unknown	Diana Listed by Sims' in diary as The Huntress (Watercolour and gouache) Or pencil and watercolour (Sotheby's description) 13.6 x 16.9in 34.5 x 43.0cm	Watercolour Given to sale in aid of St. Winistan's Hostels Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1911 No 172 Winter exhibition[check date cannot find ref] It is possible that this was exhibited again at the RSPW –1914 Winter exhibition No 88 corroborated by Sims' diary Sotheby's sale 7.6.95 (Lot 158) Victorian Pictures Described as Pencil and watercolour Signed Illustrated Estimate £400- 600 Sold £517 There is a possibility that <i>The Huntress</i> 1914, <i>Diana</i> C1914 and <i>Love the Hunter</i> 1911 are related or one of the same -all are watercolours	Poor reproduction from sale web site –appraes to be a female figure with bow and arrow raised – lots of movement – loose rendering of paint	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
449	1916		Stormy weather (2) Watercolour 24 x 16ins	Watercolour A painting of the same title was exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1916 No41 Winter exhibition – unlikely to have been previous watercolour dated		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims



				1913 as this was sold Bradford Corporation Art Gallery Exhibition catalogue catalogue of the 24 th Spring Exhibition 1917 Pictures by 10 Modern British Painters published by City of Bradford Corp. Art Gallery Sold for £40		(Pressmark 77B V&A Library number)
450	1916	Lord Rothermere	Salehurst Landscape 36 x 28 inches	Lord Rothermere £50		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
451	1916	Sold in sale in 1928 to Carroll	The Stork (Could be The Stork that Brought the Olive Branch also dated 1916 Tempera on canvas 28 x 36inches 71.0 x 91.5cm) Signed lower right <i>Sims</i> signed again and inscribed on a label on the stretcher <i>Charles Sims R.A., St Pauls Mansions, Barons Court, Hammersmith</i> (Christies sales catalogue June 1988)	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1917, No 67 Winter exhibition Sold at the artist's studio sale , Christie's 20 July 1928, lot 35 (23gns) <i>The Stork</i> sold Christie's sale 10.6.88 dated c. 1916 <i>The Stork</i> described as oil on canvas Phillips Bayswater auction June 8 th 1999[Lot 186} 20 th cent European and British paintings , drawings and sculpture Estimate£1,000- 1,500 Sold £820 Not illustrated Signed Provenance Described as oil on canvas The Stork described as oil on canvas Phillips London auction March 2nd 1999[Lot 46} 20 th cent British and Irish Art Estimate£1,800- 2,500 Bought in Illustrated	Two figure at opposing sides of the canvas in an open hilly landscape Looking at a stork lower right corner- Sacrament style The composition is closely related to 'Baptism' the first canvas of the Seven Sacraments of the Holy Church series executed in 1915-16 and exhibited in February 1917 . In 'Baptism' which is of a similar size to the present picture, the couple are clothed and the place of the stork is taken by Christ holding Their child. The influence of Piero della Francesca's <i>Baptism of Christ</i> in the National Gallery is noted by Alan Sims (1934:120) whose comments on 'Baptism' apply	

				Christie's Sale 10 th June 1988 British and Irish Traditionalist and Modernist Paintings, watercolours, drawings and sculpture. [Lot 32] Reserve price £2,000 – 3,000	equally to the present work. 'All in simple undertones, each under-exposed and under-modelled, like a first painting intended for modifying work over it. Liquid washes and exquisite thin boundary work'	
452	c.1916	Unknown	The Young Bugler (Watercolour and gouache) 14.2 x 20. 7 in 36.0 x 52.5 cm	Christie's London sale 27.10.91 (lot 8) British and Irish Paintings watercolours and drawings Signed Illustrated Est £800- 1,200 Bought in Large study in Sims' archive No	Wide open landscape with gentle hill Nude boy playing bugle far left of foreground Check study is not a tracing	Sims' Archive
453	c.1916-18	Unknown	Mediterranean Landscape (oil)	Christie's sale 3.5.90		
454	c.1916	Unknown	Invocation (similar to Remembrance) (Watercolour , gouache and pastel)	No sale details listed on RA Library inventory sold again at Christie's 22.9.94		
455	1916	London Transport Museum?	The Land of Nod – Poster Lithograph Original design media unknown	Design used for London Underground poster March 1916 See Agnes Diary January 1906, exhibited at RA See Land of Nod sketch dated 1901 Pale version dated 1902 See 1910 a <i>Land of Nod</i> was exhibited		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims TA2 , TA8, TA9 Catalogue – Tate Gallery Archive Holmes 2005:150


				<p>Ernest Brown and Philips The Leicester Galleries, Leicester Square London April to May 1910</p> <p>Header reads: 'The Underground Railways of London knowing how many of their passengers are now engaged on important business in France and other parts of the world send out this reminder of home. The drawing is the free gift of Charles Sims RA.'</p>	<p><i>The Land of Nod</i>, in which a cluster of pyjamaed children wend their way to bed through a cloudy skyscape. The image was based on (and in the lithographic version accompanied by) the Robert Louis Stevenson poem of the same title, first published in 1885.ⁱⁱⁱ This poster was distributed to the troops at the Front, presumably as a morale-booster, to encourage nostalgia for the sanctity of home and nursery and to remind soldiers of what they were fighting to protect.</p>	
456	1916	London Transport Museum	<p>Arcadia-Poster Lithograph</p> 		<p>Text reads <i>Alight here for Air, Sun, Winds, Flowers, Birds, 'all of which can be found only '15¼ miles' from London</i></p>	Holmes 2005
457	1916	Unknown	<p>Decoration 'Crafts 33ft x 16ft</p>	For Arts and Crafts Exhibition Burlington House 1916		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and

						Alan Sims
458	c.1916	Unknown	Study for Ianthe (3)	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1917 See <i>Ianthe</i> oil 12 x12 inches 1911 sold at Goupil Gallery Sold £300 Rurelles ? and co. New York (different colour version of the same subject) and Ianthe 36 x 28 1915		
459	1916	Unknown	The Stork that brought the Olive Branch [could be The Stork dated 1916 in tempera] 36 x 28 inches	Size only listed Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1917 No67 Winter exhibition The Stork sold Christies sale 10.6.88 dated c 196		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
460	1916	Location unknown	Greater Love hath No Man Tempera on canvas Small 	For the Medici Society Commission £100 RA 1917 no57 B and W Photograph in archive GB3025/1/3/82	Depicts a man on the cross	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims Holmes 2005:184
461	1916	Lord Rothermere	Landscape at	Lord Rothermere [bought two]		Sims' studio Diary 1895- 1917

			Beneudeu			with cross referenced additions from Agnes Social Diary and Alan Sims
462	1916	Unknown	Portrait of Peter Sims 40 x 36 inches	Exhibited Grovesnor Gallery along with Remembrance and the <i>Prayer</i> in 1917		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims' 1887 -1928 Holmes 2005
463	1916	Unknown	Remembrance 48x 72 inches	Exhibited at Grosvenor Gallery along with a portrait of Peter Sims and the <i>Prayer</i> in 1917 Reproduction in archive no76	In 1917 Sims returned to the theme of <i>Clio</i> with <i>Remembrance</i> which shows a group of mourning women, two young and two older, presumably meant to illustrate two generations – wives and mothers. Like the protagonists in <i>Clio</i> they are situated in a field with a wide vista to the countryside behind. On the right hand side of the composition is a tree or large bush from which the ghostly apparitions of two male figures appear. Although the imagery in <i>Remembrance</i> errs towards the ridiculous, the style, particular in the case of the ghosts/angels, is an indication of the artist's continuing preoccupation with Giotto's technique, which he had exploited most fully in his <i>Seven</i>	Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims Holmes 2005




					<i>Sacraments</i> series.	
464	1916	Unknown	Prayer 36 x 28 inches	Exhibited Grovesnor Gallery along with a portrait of Peter and Remembrance in 1917		Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims
					Very derivative of Giotto, ridiculous imagery	
465	1916	Imperial War Museum, London	The Old German Front Line at Arras Egg tempera on canvas Large format 	Sims' stayed in France for 3 weeks in November in 1918 collecting material for his commission at the very end of the war War studies oil and graphite on small commercially bought wooden panels relating to this image are located in the archive GB 3025/2/11 GB 3025/2/12 GB 3025/2/13  Study GB 3025/2/13	Suffered from a stilled quality common to designs squared up to an inappropriate size Large format and intensely detailed makes it an uncomfortable realistic image – no human or animals depicted although he had made sketches of soldiers now in the archive	Holmes 2005:169
466	c.1916	Unknown	Infantry on Manoeuvres (1) Oil?	1 and 2 maybe the same painting?	This painting is not listed in Sims' Studio records which cover 1895-1917. This is not conclusive as the records are not infallible, sometimes works are listed under different names, in this	Holmes 2005

					case it would seem safe to assume that <i>Infantry on Manoeuvres</i> dates from between <i>The Wood Beyond the World</i> , 1912, and the end of the war.	
467	c.1916	Unknown	Infantry on Manoeuvres (2) Pencil oil canvas on board 28 x 36ins 71x 91cm	Christie's New York 25 Oct 1988 (lot 114) Works on paper Signed Illustrated Sold? £1,591		
468	1917	Unknown	Model Reclining on a Red Ottoman Oil on Canvas 14.6 x 8.7in 37.0 x 22.0cm	Phillips London March 6 1990 (Lot 67) Modern British and Irish Paintings Signed Not illustrated Est 2,00 – 3,000 Sold 2,600		
469	c.1917	Unknown	Landscape Title unspecified	Bradford Corporation Art Gallery Exhibition catalogue Catalogue of the 24 th Spring Exhibition 1917 Pictures by 10 Modern British Painters published by City of Bradford Corp. Art Gallery Sold for £40 Possibly the one exhibited at RA 1918 no 150 (RA listing)		(Pressmark 77B V&A Library number)
470	c.1917 /18	Unknown	A Sussex Landscape	Exhibited at RA 1918 no34 See landscape of same year c. 1917		
471	c.1916 / 17	Unknown	Waters Farm, Robertsbridge, Sussex Oil on panel Description given by Sotheby's likely to be	Exhibited at RA 1917 no 486 Number suggests painting(tempera or oil) Sotheby's Arcade October 19 th 1995 (Lot 12)		RA official exhibition list

				Reproduction in archive no52	<i>another... washes of semi opaque colour over large spaces to deepen or veil them</i> <i>Caption accompanying image</i> 20 p83A C. Sims' <i>Picture Making</i>	
474	1917	Bury Museum and Art Gallery, Bury C. Holmes p135	Anthea [Iris?] Tempera and oil on canvas 	A confusion as to the correct title of this work <i>Iris</i> (in the possession of R. W. Lloyd Esq.) is listed in the Clough Bequest not <i>Anthea</i> yet C. Holmes list (2002) the work <i>Anthea</i> belonging to the Bury Art Gallery The composition in the main is identical <i>Iris</i> is listed in Sims 1934:26A plate 5 as tempera and oil (36 x 28inches) it is identical to <i>Anthea</i> other than the landscape horizon is of a different shape (indentation left edge). It is possible two almost identical paintings were produced one in See <i>Iris</i> c1915 See <i>Anthea</i> sold to Lady Rocksavage 1915	<i>The caption which accompanies the plate</i> <i>A nude figure , sky and the tops of trees – these are the ingredients for the perfect picture</i>	Sims' 1934: 26A
475	c.1917	Unknown	Paraphrase	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1917 No 22 Winter exhibition		
476	1917	Painting Cartwright Hall, Bradford The mural was destroyed?	Sacrifice Mural –distemper?? Painting: Egg Tempera Framed in a gilt (water gilded?) frame –simple neoclassical	In the summer of 1917 the Canadian War Memorial Fund was instigated to collect war paintings by British Artists. The scheme was administered by Lord Beaverbrook and Lord Rothermere who had long been patrons of Sims. They commissioned <i>Sacrifice</i> in 1917. Sims' contact at the Imperial War Museum was	Depicts a Christ like figure on the cross with various figures in contemporary and historical costumes at the foot of the cross	Holmes 2005:184

			<p>influenced profile - gilt slip and egg and dart detailing</p> 	<p>Alfred Yockney</p> <p>The mural appears to be a faithful scaled up copy of the painting</p> <p>The version of Sims' wartime painting <i>Sacrifice</i>, at Cartwright Hall, Bradford, was painted on the reverse of the top left-hand corner of <i>Spreading Their Wings</i>, the standing female figure and the heads of the two boys are still clearly visible.</p>	<p>Likely to have been based on studies done on small oil sketching boards which fitted in the lid of his paint box</p>	<p>Holmes 2005:42</p>
477	1917	Unknown	<p>Program, 'Bull Dog Club' 37.5 x 25</p>	<p>Printed reproduction in the archive GB3025/1/1/8</p>		
478	c.1917	Unknown	<p>Sketch for Mrs Jeurwine & Her Son (oil)</p>	<p>Wynne C Jeurwine sold painting at Christies 14.7.1967 lot 62, Paid 21 guineas , sold again at Christies sale early 1980's</p>		
479	1918	Unknown	<p>Mrs Hepburn wife of H.F Hepburn esq Sheriff of London</p>	<p>Obituary Times 17.4.28 RA 1918 no 111</p> <p>Dowdeswell Galleries New Bond Street, London</p>		<p>TA16</p>
480	c.1918	Unknown	<p>The Shower Bath (The Roman Baths) (oil on canvas) 43 x 37ins 109 x 94cm</p>	<p>Reproductions of the <i>Shower Bath</i> GB3025/1/1/5 & GB3025/1/1/6 Japanese influence 25 x 19</p> <p>Christies Kensington sale 22.11.94</p>	<p>Poor illustration but not like The shower Appears to have central structure</p> <p>The Shower Bath 1920</p>	<p>Sims' Archive</p>

				<p>Lot 31 oil painting Signed Sold?£750</p> <p>Christie's London sale Nov 22 1994 (Lot 13) Modern British and Irish Paintings, Watercolours and Drawings Signed Illustrated Estimate £1,500- 2,500 Bought in</p> <p>Sold again at Christies on 22.6.95 oil on canvas -Artprice.com</p>	<p>(listed in Sims' diary 26th March 1920 page 1/39) (Untraced) – Photograph in archive Tempera on canvas – whereabouts unknown</p> <p>Archive Photograph GB3025/1/1/5 Figure lightly modelled as in <u>Wedgewood</u> – pale bodies are negative silhouettes against the background – cropped edge of composition. Sims' self critical eye wrote that the figures were 'posturing without design'.</p>	
481	c.1919	Unknown	<p>The Vase Oil on board 10.0 x 12.0in 25.4 x 30.5 cm</p>	<p>Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1923 No80</p> <p>Exhib RA 1919 no79</p> <p>Christie's South Kensington London sale Dec 15th 1994 (Lot 194 Modern British and Continental Paintings, Watercolours and Drawings Signed Not Illustrated Estimate £600- 700 Sold £550</p>		
482	c.1919	Unknown	<p>Cambria from Bourlon Village</p>	<p>Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1919 No 179 RA 1919 no 481</p>		

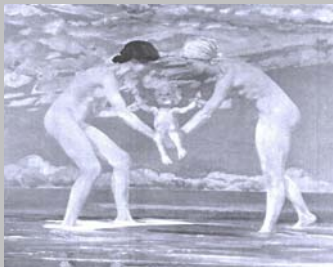
483	c.1919-20	Unknown	Hidden in the Reeds (Boy Fishing) (oil and Watercolour)	Christies sale 12.12.89		
484	c.1919	Lotherton Hall, Leeds City Art Galleries	“And the Fairies ran away with their clothes’ (1) Oil and tempera on canvas 	RA 1919 no 27 Related studies and photographs from the archive Photograph of Agnes Sims’, c1903, archive GB3025/1/3/21 CS, Study, c1919, oil on primed paper, archive GB3025/1/4/63 Study c1919, oil on primed paper, archive GB3025/3/63 GB3025/1/1/1 {B11919 60} GB3025/1/1/2 {B1(E1)118}- 12.5 x 18.5  Photograph of Alan Sims, c1903, archive GB3025/1/3/18 See watercolour  Study for <i>And the Fairies Ran Away with Their Clothes</i> , c1919, oil on primed paper, archive GB3025/1/4/64	Worked up from photographs of Agnes and second son Alan dating from around 1903 A brief return to the theme of fairies first visited in 1890’s	Sims’ Archive C. Holmes PhD

485	c.1919	Unknown	And the Fairies ran away with their clothes' (2) Watercolour bodycolour over pencil 9.8 x 12.8 in 25.0 x 32.5cm	Phillips London March 6, 1990 (lot 14) Modern British and Irish watercolours, drawings and sculpture' Signed Not illustrated Est. £5,00 8,000 Sold £6,500 See Oil and tempera painting		
486	c.1920 -1921	Unknown Sold at sale 1997	Wood Beyond the World (3) – described by Bonhams as An Allegorical Scene Oil on canvas 28.0 x 40.2 in 71.0 x 102cm	Christies South Kensington Feb 11 1993 (lot 67) Modern British and Continental Paintings, Watercolours/ Drawings. Signed Illustrated Estimate £1.000- 1,500 Sold for £990 Canterbury Auctions UK 16 th April 1996 (lot 104) £1,250 Not clear whether this is Estimate or sale price Bonhams Knightsbridge April 3 rd 1997 (Lot 30) Modern Pictures Signed Illustrated Estimate £800- 1,200 Sold £800 See Tate painting And second oil version	Although photo only B and W image, appears identical to Tate version	
487	c.1920	Unknown	Landscape	Exhib RA 1920 no 69		List of RA exhibitors
488	1920	Unknown	The Hon Esmond Harmsworth MP and Mrs Harmsworth Oil tempera?	Exhibited RA 1920 no19		TA16

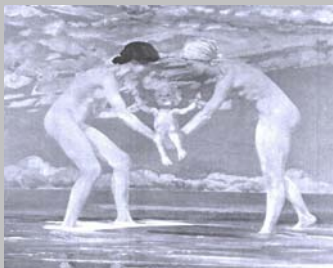
489	c.1921	Unknown	Love on the Terrace	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1921 No237 Winter exhibition		
490	1921	Tate Britain	Sands at Dymchurch (1) Egg tempera 43.5 x 89.5cm Check 	Between 2 nd -28 th August 1916 in Dymchurch And 1 st -29 th August 1918 30 th July -16 th August 1920 Exhibited at Academy? 1922 Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1922 Incorrectly dated in Tate archives which is 1920-22 See Agnes and Sims' diaries Purchased by Tate 1942 See sketch below		Agnes' Social Diary TA16 - 17.4 1928
491	c.1921	Unknown	Sands at Dymchurch Sketch Oil? 9 x 13ins 24 x 32cm	Dreweatt Neate, Newbury 6 th March 1991 Lot 117 oil painting Sold £450? See Tate picture above		
492	1921	Unknown	Wedgewood Tempera on canvas 16.1 x 18.9ins 41.0 x 48.0cm	Exhib RA 1921 no26 Phillips London(lot 60) June 18 th 1985 Described as oil painting Sold? £2,200 Phillips Auction London, June 9 th 1989 Lot 71) Modern British and Irish	Two nude women cradling a baby between them- on the sea shore- possibly blue tones? Not clear form images	

Paintings, Drawings and Sculptures. Not
Not illustrated
Signed
Estimate £2,000- 3,000
Bought in
**Title given, The Waters Edge: Two
women and a baby**
[Descriptive title likely given by auction
house]
Described as Oil and canvas

Phillips Auction London, Oct 6th 1989
Lot 232) Modern British and Irish
Paintings, Drawings and Sculptures. Not
Not illustrated
Signed
Estimate £1,200- 1,800
Sold £1,600
**Title given, The Waters Edge: Two
women and a baby**
[Descriptive title likely given by auction
house]
Described as Oil and canvas



, Wedgwood, RA 1921, tempera on canvas,
whereabouts unknown

				<p>Paintings, Drawings and Sculptures. Not Not illustrated Signed Estimate £2,000- 3,000 Bought in Title given, The Waters Edge: Two women and a baby [Descriptive title likely given by auction house] Described as Oil and canvas</p> <p>Phillips Auction London, Oct 6th 1989 Lot 232) Modern British and Irish Paintings, Drawings and Sculptures. Not Not illustrated Signed Estimate £1,200- 1,800 Sold £1,600 Title given, The Waters Edge: Two women and a baby [Descriptive title likely given by auction house] Described as Oil and canvas</p>  <p>, Wedgwood, RA 1921, tempera on canvas, whereabouts unknown</p>		
493	c.1921 -2	Unknown	<p>The Three Graces Oil? 16 x 15ins 41 x 38cm</p>	<p>Hanzel, Chicago Sale 3 oct 1993 Lot 860 oil painting Signed</p>		

				<p>Sold? £530</p> <p>See also <i>Three Graces</i> oil 12 x 9ins c.1921 Epilogue 1909 Epilogue Print Photographs in archive</p>		
494		Unknown	<p>The Three Graces Oil? 12x 9ins 30 x 24 cm</p>	<p>Sotheby's Belgravia London' 4th July 1978 Lot 151 Illustrated Signed Oil painting Sold?£600</p> <p>See also Three Graces oil 16 x 15ins c 1921 Epilogue 1909 Epilogue print Photographs in archive</p>		
495	c.1922	Bethlam Hospital archives	<p>Portrait of a Young Man Tempera?</p> 	Acquisition number LDBTH216		
496	1922	Unknown	<p>Miss Monica Belfield</p>	Exhibited at RA 1922 no 10 (RA official list)		TA16
497	1922	Charmondsley family?	<p>Countess (Lady)Rocksavage and her Son (1) Tempera</p>	<p>Shown in the Royal Academy 1922 no 177</p> <p>Studies in the Sims' archive</p> <p>See Tempera Sketch c 1922 belonging to Bury Art Gallery</p>	<p>Lady Rocksavage seated wearing flapper style dress characteristic of the 20's with her young son on her knee . Framed by a classical style arch</p>	TA 16 17.4 1928

Oil study Phillips sale 1999

Printed reproductions 34 x 24 Town and Country Dec 1st 1925 GB3025/1/1/9

RA picture of the year in 1922

See further studies in the archive

According to Speed 1928-29:59 Sims on arrival back in London asked Lady Rocksavage to sit for the portrait rather than a commission. The success of the painting started him on to a career in portrait painting which was to culminate in the portrait of the King

‘Marked by this academic radicalism in its heightened realism and the signs of an adapted stylistic impressionism in the application and working of paint on the pictures surface’.

The Countess of Rocksavage(now the Marchioness of Cholmondeley) and Her Son – In possession of the Marchioness 1921 *The Childs body almost dissolved in a two fold light reflected from the pavement is pure scumbled tempera. The sheen on the satin dress is a heavy oil impasto, the mothers hair , pure maroon and blue tempera.*

Peters Corbett 1997:200-208

					Illustrated Plate 21 Sims' <i>Picture Making</i>	
498	c.1922	Bury Art Gallery	Countess Rocksavage and her son (2) Sketch Tempera 14 ¾ x 17 ¾ inches 37.0 x 45.0cm	Collection of Bury Art Gallery acc no 525 Part of the George Clough Bequest Meadfoot Highfield Road Grange Over Sands, donated in 1941 The collection, some 70 paintings largely by late 19 th and early 20 th century artists and containing nine Sims' paintings were hung at Bury Art Gallery August 1941 to commemorate the generous bequest. Most of the collection comprised of watercolours with the occasional oil painting Printed reproductions 34 x 24 Town and Country Dec 1 st 1925 GB3025/1/1/9 Further Studies in the Sims' archive		Bury Art Gallery archives Letter to G. Clough dated 5 th Aug 1941 To Mr. Chadwick Esq. Librarian and Curator Bury Art Gallery
499	c.1922	British Pavilion at the Brazilian Centenary Exhibition Rio de Janeiro	<i>Seven Seas or Oceans series</i> Only three Panels known <ul style="list-style-type: none"> • The North Sea • Pacific Ocean (contain images of putti and a women) • Indian Ocean 	----- See studies produced in 1923 The panels were also exhibited at the Winter Exhibition of Decorative Arts in 1923 at the Royal Academy and during the same season at the Gallery of the Royal Society of Painters in Watercolours, [Winter Exhibition, Catalogue No.74]. According to records Sims was allotted only six weeks to complete the commission and is recorded to have recruited Royal Academy students to help finish the panels. Stylistically the studies resemble the	See Sims archive for studies GB3025-1-4-76. GB3025-1-4-75 GB3025-1-4-78 Study in egg tempera/ oil on canvas GB3025- 3-62 Sketchbook GB3025 - 4-2	TA16 TA28

				work of Gauguin and Henry Rousseau.		
500	c.1922	Unknown	Countess Rocksavage and her son (3) study Oil on canvas board 11.0 x 8.1 ins 28.0 20.5cm	<p>Phillips London March 2nd 1999(Lot 51) Oil paintings , watercolours and prints Signed Not illustrated Estimate £500- 700 Bought in See sketch 2 and painting 1 Further Studies in the archive</p> <p>8 June 1999 undisclosed auction sale artprice.com</p> <p>Phillips West Two 10th Aug 1999 Lot 333- oil painting Est £150 -250- Sold £420</p>		
501	c.1922	Unknown	Mother and Child (2) Oil on paper 14.6 x 20.5ins 37.0 x 52.0cm	<p>Bonham's Knightsbridge July 16 1992 (lot 40) Modern and Cont. British and Continental Paintings Signed Illustrated Est. £1,000- 1,500 Sold £900</p> <p>Size given on Artprice .com 37 x 52 oil on paper</p> <p><i>Mother and Child</i> –media unspecified appears 3 times at the RSPW – ie. 1922 no 10, 1923 no 27 and the winter of 1924</p> <p>See 1923</p>	<p>An earlier version or painting of the same title appears in Commenced in July Mrs S and John in deckchair, cottage evening scene. Occupied many evenings. Failure (ugly composition and bad painting) Dated 1899 Measuring 37 x 27ins</p>	<p>Sims' studio Diary 1895- 1917 with cross referenced additions from Agnes Social Diary and Alan Sims</p>
502	c.1922	Unknown	Sunlight	Exhibited at The Gallery of the Royal Society of Painters in Watercolours		


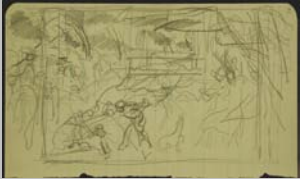
				in1922 No31		
503	After 1920?	Listed in a Christies sale 1988 could be another self portrait ? Bury Art Gallery George Clough bequest?	Myself (self portrait)	A grant of £468 was given by the Purchase Grant Fund administered on behalf of the V&A Museums and galleries Commission towards the Christies sale price of £935 lot 263. 29 th July 1988 George Clough Esquire is written by the title in <i>Picture Making</i> suggesting it was part of the Clough bequest. It does not appear on any of the lists in Sims /Bury archive file		Letter date 31 August 1988 From Mrs. V Trevelyan Purchase Grant Officer to Mr. C. Billingham Libraries and Arts Department Textile Hall Bury Lancs.
504	c.1923	Unknown	The Baby	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in1923 No23		
505	c.1923	Unknown	Mother and Child (3) Oil on board 18. x 26 ins 45 x 66cm	Bonham's London Lot (151) 1st Dec 1983 Sold? £1,400 See above 1922 and 1899		
506	c.1923	Unknown	‘and the Fairies ran away with their Clothes’	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in1923 No29		
507	c.1923	Unknown	North Sea (studies for panels of Seven Seas for British Pavilion at the Brazilian Centenary Exhibition Rio de Janeiro)	Exhibited in Academy Winter Exhibition of Decorative Art 1923 (check this is not another name for the Royal Society of Painters) Exhibited at The Gallery of the Royal Society of Painters in Watercolours in1923 No 68 Winter exhibition		TA16



508	c.1923	Unknown	Indian Ocean (Studies for panels of Seven Seas for British Pavilion at the Brazilian Centenary Exhibition Rio de Janeiro)	Exhibited in Academy Winter Exhibition of Decorative Art 1923 (check this is not another name for the Royal Society of Painters) Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1923 No74 Winter exhibition		TA16
509	c.1923	Unknown	Pacific Ocean (Studies for panels of Seven Seas for British Pavilion at the Brazilian Centenary Exhibition Rio de Janeiro)	Exhibited in Academy Winter Exhibition of Decorative Art 1923 (check this is not another name for the Royal Society of Painters) Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1923 No70 Winter exhibition		TA16
510	c.1923	The Scottish National Portrait Gallery, Barbizon House St Stephens Hall?	Arthur James Balfour, First Earl of Balfour 1848-1930 Statesman (oil on board?) 29 x 19ins	Sold to SNPG 22 June 1928 Letter of transaction from D. Croal Thompson and Lockett Thompson, 9 Henrietta Street Cavendish Square London W 1. Two pictures were sent up for the Boards consideration (other being the Crucifixion) Only Balfour accepted for a sum of hundred pounds. There is reference in the Directors letter dated 21 st June 1928 to also returning the Kaufmann Catalogue? 5 years in the hands of Messer's Thompson and Thompson Cavendish Square		SNPG1

511	1923	Destroyed in 1924	H.M King George V Portrait (oil)? 38 x 28ins	<p>Worked on the portrait in the winter 1923 –hung in 1924</p> <p><i>The Scotsman</i> in 1924 reported that it contained more pictorial effect and a more convincing personality than the study.</p> <p>Withdrawn, Sims’ initiative, and Kings request, from inclusion of the Royal Academy Royal Personages- On exhibition for 14 months.</p> <p>Returned to the artist in New York</p> <p>Shown in New York to much praise – many commissions for portraits followed Special correspondent Elrose (Roxburghshire) Obituary 17th April 1928-</p> <p>Reported as ‘Too Modern for the RA’ was exhibited with approx 30 other Sims paintings</p> <p>Paid £200 for the portrait Paid a further £750 by the Academy to bring it back to the UK to be destroyed as it was exhibited with much success in the USA. At Burlington House they cut the head off the painting and put it in the safe. They burnt the body and a few years later the head Richard Bennett correspondent</p>	<p>The King was dissatisfied with the finished picture which although a splendid flamboyant composition, it was somewhat whimsical. The legs might have belonged to a ballet dancer</p> <p>According to Hutchinson Sims’ ‘was paid 250 guineas and it was agreed the picture should be destroyed but he subsequently exhibited it in New</p>	<p><i>The Scotsman</i> 13 ? 1924</p> <p>TA11 A I? 26 October 1924</p> <p>TA14 <i>Morning Post</i> 31 Oct 1925</p> <p>TA17 <i>Evening News</i></p> <p>TA12 <i>Evening Standard</i> 26th Oct 1925</p> <p>TA14 <i>Morning Post</i> 31 Oct 1925</p> <p>TA26 <i>Sunday Telegraph</i> 14.8 .80</p> <p>Hutchinson 165</p>
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					York in autumn 1925 and had arrangements in hand to show in Canada. This put the president Diksee and the academy in a difficult position and on payment of a further 750 Guineas they took possession of it 'unreservedly' the official records are silent as to its ultimate fate but rumor has it that the heads was cut from the rest of the canvas and retained for a short while though both pieces were eventually burned to ashes in the boiler house at the academy under the supervision of the Treasurer and the Secretary'	
512	c.1924	Scottish National Portrait Gallery	Portrait of H.M King George V (101.6 x 70.8cm) Preliminary study from life. (Scotsman 1924) Smaller version to the RA (1924) painting that was later destroyed See below (oil) The larger painting was exhibited earlier in the year	Purchased direct from Artist on 4.7.1924, for 250 pounds out of the Gray? Bequest. There is a letter from Sims thanking for payment and promising delivery at the close of the exhibition in Wembly Entitled the British Empire (18.6.1924) Portrait hung in the Gallery in January 1924 withdrawn from exhibition 2 years later (16.3.27) – Board decision – no explanation given according to the records – possibly due to external pressure Hung in the late 19 th cent room in the Queen Street Gallery		SNPG2 Reviewed in <i>The Scotsman</i> 29July 1924
513	1924	Unknown	Portrait of Lady	Removed on Jan 1 st to Bedford College	Exhibited at the RA	TA10 <i>Evening Standard</i> 30 th

			Astor	<p>1925</p> <p>House of Commons hung on the left of the central arch</p> <p>Great Hall Bedford College, University of London (Women's College) CHECK May have wrong entry</p> <p>Mrs. Jill Knight Conservative MP for Edgbaston obtained approval for a copy of Lady Astor portrait to be commissioned (by whom it does not say) She recounts that it would be more approp. to retrieve the original from Virginia</p> <p>Copy was made and hangs in the Women's Private Room House of Commons (possibly a photograph?)</p> <p>See Portrait of Lady Astor , Lord Balfour and D. Lloyd George</p>	<p>Royal Gallery (Council Chamber) 1924</p> <p>Annual Exhibition - Glasgow Institute of Fine Arts(1924)</p> <p>Exhibited after withdrawal at Knoedler Galleries, 5th Avenue, New York October 5th-17th 1925 (check)</p> <p>Shown in Canada and Chicago thereafter (check)</p> <p>Indefinite Loan to Virginia University USA</p>	<p>July</p> <p>TA23 <i>Daily Telegraph</i> 1974</p> <p>TA25 <i>Daily Telegraph</i> 1974</p>
514	1924	Unknown	<p>Portrait of Lady Astor , Lord Balfour and D. Lloyd George</p> <p>oil check 13 ½ x 15 ½ inches 345 x 395 mm</p>	<p>Collection of Bury Art Gallery acc no 526</p> <p>Part of the George Clough Bequest Meadfoot</p> <p>Highfield Road Grange Over Sands, donated in 1941</p> <p>The collection, some 70 paintings largely by late 19th and early 20th century artists and containing nine Sims paintings were hung at Bury Art Gallery August 1941to commemorate the generous bequest. Most of the collection comprised of watercolours with the occasional oil painting</p> <p>Listed as oil on canvas in Bury records</p>	<p>Three figures in a crowded House of Commons . Left Balfour middle Lady Astor right George All three are formally dresses men in morning suits and Lady Astor in a black robe dress. Very loosely executed with no detail and heavy brush strokes</p>	<p>Bury Art Gallery archives and records</p> <p>Letter to G. Clough dated 5th Aug 1941</p> <p>To Mr. Chadwick Esq. Librarian and Curator Bury Art Gallery</p>

				IS this the same painting as Lady Astor		
515	1924	Aberdeen University	Portrait of Prof Matthew Hay (Tempera finished in oil)	<p>Entry in Agnes' Social Diary 3rd August to Aberdeen (Prof Hay) likely to have been the occasion when Sims Painted Hays Portrait</p> <p><i>This picture is of particular interest as it is a modern example of the 15th cent oil tempera technique, the picture having been painted in egg and finished in oil. If the theory developed in the text is justified , this picture should keep up to its present colour –key quite perfectly as the Van Eykes and other oil tempers pictures of the 15th century</i></p>	Studies in archive GB3024 -4-10- (p22)-25	<p>Agnes' Social Diary</p> <p>Caption from Laurie 1960</p>
516	1924	St Stevens Hall Westminster	King John Confronted by his Barons – (panel) 	<p>Part of a series of murals</p>  <p>Sketchpad study for <i>Signing of Magna Carta</i>, c.1924, graphite on paper, archive GB3025/4/2p.36</p>		
517	c.1924	Private owner?	Portrait of the Artists' Wife (1) Gouache /Watercolour on paper 14.0 x 20.5ins 35.5 x 52.0cm	<p>Sotheby's Sussex Oct 24th 1995 (Lot 156) Sussex Artists and Views, Selected Water-colours and Oil Paintings Illustrated Signed Estimate £3,000-5,000 Bought in</p> <p>Sotheby's Sussex Jan 30th 1996 (Lot</p>	Figure bare shoulders lying on a pillow face in three quarter profile	

				<p>108) Selected Water-colours and Oil Paintings Illustrated Signed Estimate £2,000-3,000 Sold £2,300</p> <p>Maas Gallery British Pictures Exhibition 26th May – 30th June 15a Clifford Street London W1S 4JZ Te 0207734 2302 Monday to Friday opening [according to personal correspondence they have had several paintings by Sims in the past]</p>		
518	1924	Private Collection?	<p>Portrait of artist's wife (2) Oil 24 x 20ins 61 x 51cm</p>	<p>Bonhams Chelsea 8th feb 1995 Lot 4 –oil painting signed verso Sold £550 ?</p>		
519	1924	Private Collection	<p>Mrs. Jeudwine and her son Wynne, (1) Oil or tempera on canvas, Photograph archive GB3025/1/3/93</p> 	 <p><i>Punch</i> cartoon, 'Royal Academy Exhibition 1924,' Paintings parodied are CS <i>Mrs Jeudwine and her son Wynne</i> and Solomon J. Solomon <i>Mrs. Burrowes</i> <i>of Stradone and her Son, Bobby.</i></p>	<p>Mrs Jeudwine was reputed to have been Sims'' mistress and possibly father to Wynne</p>	

520	c.1924	Possibly private collection	Mrs. Jeudwine and her son Wynne, (2 Sketch Oil on canvas, 16.1 x 11.0 in 41.0 x 28.0 cm	Sotheby's Colonnade May 31st 1995 (Lot 472) Continental and British Water-colours and Oil Paintings Illustrated Not listed as signed Estimate £800-1,200 Bought in Sotheby's Sussex Oct 24 th 1995 (Lot 156) Water-colours and Oil Paintings Not illustrated Signed Estimate £400-600 Bought in	Sketch almost identical to main painting – possibly looser handling of paint – repro very poor	
521	c.1924	Possibly private collection	Study Wynne Rice Hugh Jeudwine age six Oil on canvas	Nude figure sketchily painted , study of the head in detail – pose and orientation of the figure almost identical to the finished painting Christie's catalogue London British and Irish traditionalist and Modernist paintings, watercolours, drawings and sculpture June 12 th sale 1987 Lot 107 Image illustrated in catalogue Sale price £700 -£1,000	A study for the portrait of <i>Mrs. Jeudwine with her Son</i> , Exhibited at the Royal Academy, 1924, no 126 (<i>Royal Academy illustrated</i>)1926, pl 16	
522		Unknown	Portrait of Mrs Jeudwine Oil painting 25 x 30ins 63 x76cm	Phillips London 1 Oct 1996 lot 228 oil painting Signed Sold £540		
523	c.1924	Unknown	Water Baby	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1924 No26 Winter exhibition		

524	c.1924	Unknown	Roses	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1924 No33 Winter exhibition		
525	c.1924	Unknown	Balloons	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1924 No108 Winter exhibition		
526	c.1924	Unknown	The Necklace (1) Oil on Board 20.5 x 14.6ins 52.0 x 37.0cm [Description and size provided by Phillips and may be incorrect]	<i>The Necklace</i> , technique unspecified, was exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1924 No139 Winter exhibition Phillips London Nov 21 1995 (Lot 78) Modern British and Irish Paintings and Drawings Signed Illustrated Estimate £800- 1,200 Sold £1,035		RWS list of Sims'' exhibits
527	c.1924	Unknown	The Necklace (2) Watercolour on paper 14.2 x 20.2 in 36.0 x 51.4cm	<i>The Necklace</i> , technique unspecified, was exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1924 No139 Winter exhibition Bonhams Knightsbridge Dec 1 st 1993 (Lot 178) Modern Contemporary British and Cont. Pictures Signed Not illustrated Est. £800 1,200 Sold £750	Necklace 1 and 2 Likely the same work due to similarities in size (reversed) Philips details are probably incorrect and that it is a watercolour	RWS list of Sims'' exhibits
528	c.1924		June	Oil and Graphite studies of the painting	Mother and Baby	

			Tempera 	in the archive including <i>Study in reverse</i> Charcoal on hot-pressed paper GB3025 -14-67 & 65 Reproduction of the painting appeared In Tatler June 17, 1924 (542-543)	image in a rural lanscape Child lying on the ground, mother bent over. Impressionist/abstract style	
529	c.1925	Unknown	Play	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1925 No 25		
530	c.1925	Unknown	The Big Sister	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1925 No74		
531	c.1925	Unknown	June Watercolour?	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1925 No78 See also tempera? And studies in the archive		
532	c.1925	USA?	The Cockatoo Gouache 17.5 x 12.0ins 44.5 x 30.5 cm	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1925 No234 Arthur James Galleries Auction Nov 13 1993 (lot 576) Private Collection Signed Not illustrated Est \$2,000- 3,000 Bought in		
533	1925	Unknown	The Offering Etchings	Published by the Fine Arts Society, New Bond Street (148) 1925 Catalogue of		V&A Art library Archive

			13 3/4 x 11 1/8	Recent Original Etchings (V&A Art library) Sims' featured 13 prints at £5.5s Limited edition 50. Plate destroyed (the only one illustrated in this catalogue)		
534	c.1925	Art Gallery New South Wales	(The) Festival	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1925 No235		
535	c.1926	Unknown		Letter from Charles Sims to James Bolivar Letter says that he has no work to send him to the exhibition in Waganui – August 26 th 1926 Sims wrote from Piccadilly		
536	1926	Unknown	The Studio of a Painter of Fêtes Galantes Egg, tempera on canvas	Exhibited RA 1926	'A satirical comment on the fashionable society with which he was rapidly losing patience. <i>The Studio of a Painter of Fêtes Galantes</i> depicts the debauched hedonistic interior of, Sims suggests, the painter who prostitutes himself to Society's tastes. The composition borrows heavily from yet another decorative idiom – in this case over-blown Rococo. The magnificently ornate ceiling and bed canopy were thinly disguised quotations from the State Rooms at Buckingham Palace and Windsor Castle. The artist 'performs' in	



					the centre of the room surrounded by ladies and gentlemen posing in Regency costumes. The silk-lined proscenium arch on the back wall emphasises the artificiality of the scene, giving it clear theatrical connotations. The nymphs and allegorical figures flitting around on the ceiling are similar to those he had recently painted in Queen Mary's Dolls House: the room by association is as artificial and meaningless as this.' (Holmes:2005:228)	
537	c.1926	Unknown	Behold I have Graven Thee (Chalk, watercolour and pastel)	Christies sale 29.9.88		
538	c.1926	Unknown	Rebel Powers (watercolour gouache and charcoal)	Christies sale 13.6.86 Brit & Irish modern paintings sale from 1900		
539	1926	Unknown	The Lady Patricia Ramsey and Son			TA16
540	c.1926	Unknown	Mrs Ralph Knott	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1926 No85		
541	c.1926	Unknown	Christine, daughter of Brig-Gen. Cecil Wray	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1926		


				No177		
542	c.1926	Unknown	Another idea for 'Man's Last Pretence at Difference...' (Chalk and Pastel)	Christies sale 29.9.88		
543	c1926	Unknown	Man's Last Pretence..... (chalk and pastel)	Christies sale 29.9.88		
544	c.1927	Unknown	Philosophers Writes	Sourced from Sims'' Red Book [possibly related to the Spirituals]add		
545	c.1927	Unknown	Rebellion	Sourced from Sims' Red Book [possibly related to the Spirituals]add		
546	c.1927	Unknown	Soul and Passion 1 and 2	Sourced from Sims' Red Book [possibly related to the Spirituals]add		
547	c.1927	Unknown	Saint and Sinner	Sourced from Sims' Red Book [possibly related to the Spirituals]add		
548	c.1927	Unknown	Patient Angel	Sourced from Sims' Red Book [possibly related to the Spirituals]add		
549	c.1927	Unknown	Harps of Heaven	Sourced from Sims' Red Book [possibly related to the Spirituals]add		
550	c.1927	Unknown	Flower of Death	Sourced from Sims' Red Book [possibly related to the Spirituals]add		
551	c.1927	Unknown	Into the Peace	Sourced from Sims' Red Book [possibly related to the Spirituals]add		
552	c.1927	Unknown	Love	Sourced from Sims' Red Book [possibly related to the Spirituals]add		
553	c.1927	Unknown	Cupid and Psyche	Sourced from Sims' Red Book [possibly related to the Spirituals]add		



				details		
554	c.1927	Unknown	Sheltering Arm 1 and 2	Sourced from Sims' Red Book [possibly related to the Spirituals]add Possibly related to <i>My Pain Beneath Your Sheltering Hand</i> Spiritual 1927		
555	c.1927	Unknown	Ecstasy Pencil chalk and watercolour 15 x 11ins 37 x 27cm	Sourced from Sims' Red Book [possibly related to the Spirituals]add details Christies Kensington 29 th sept 1988 Works on paper (lot 171) Sold £600 Destined for RWS exhibitions? see Sims'' Red Note Book		
556	c.1927	Unknown	Prayer	Sourced from Sims' Red Book [possibly related to the Spirituals]		
557	c.1927	Unknown	Enemies	Sourced from Sims' Red Book [possibly related to the Spirituals]		
558	c.1927	Unknown	Vision (Mother and Child 1 and 2)	Sourced from Sims' Red Book [possibly related to the Spirituals]		
559	c.1927	Unknown	Refuge 1 and 2	Sourced from Sims' Red Book [possibly related to the Spirituals]		
560	c.1927	Unknown	Purifying Flame 1and 2 and small	Sourced from Sims' Red Book [possibly related to the Spirituals]		
561	c.1927	Unknown	Illumination Aspiration	Sourced from Sims' Red Book [possibly related to the Spirituals]		
562	c.1927	Unknown	Aspiration with Hands	Sourced from Sims' Red Book [possibly related to the Spirituals]		



563	c.1927	Unknown	Need and soul -1 and 2	Sourced from Sims' Red Book [possibly related to the Spirituals]		
564	c.1927	Unknown	Serene passes	Sourced from Sims' Red Book [possibly related to the Spirituals]		
565	c.1927	Unknown	Flowers of Paradise	Sourced from Sims' Red Book [possibly related to the Spirituals]		
566	c.1927	Unknown	Solstice	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1927 No 11		
567	c.1927	Unknown	Portrait of Mrs. Huband Gregg	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1927 No 108		
568	c.1927	Unknown	Play	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1927 No 114		
569	c.1927	Unknown	The Two Boys	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1927 No 128		
570	c.1927	Unknown	The Earl of Balfour, K.G., O.M. (1)	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1927 No 138 See SNPG (1928) portrait of the Earl		
571	c.1927	Unknown	Five Singing Girls	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in 1927 No 146		
572	c.1927	Unknown	The Little Girl in the Tree	Exhibited at The Gallery of the Royal Society of Painters in Watercolours		


				in1927 No152		
573	c.1927	Unknown	Neaera and Zeta	Exhibited at The Gallery of the Royal Society of Painters in Watercolours in1927- No227		
574	1927	Mr Peter Lumley-Ellis?	Portrait of Mr Peter Lumley-Ellis	Sims' painted Mr Peter? Lumley-Ellis (Accountant and oldest friend) wife and daughter summer of 1927 (stayed with the family for 3 months) Sims' gave several oil sketches to Ellis to which he commissioned		See TA22 – <i>Daily Mail</i> , 28 April 1928
575	1927-8	Mr Peter? Lumley Ellis?- Scotland?	Someone Passes Watercolour	During the summer of 1927 Sims' stayed with the Ellis family - his oldest friend - for 3 months painting possibly his last portraits of Ellis's wife and daughter. Sims' gave several sketches to Ellis of which 2 were commissioned as paintings, <i>The Prayer</i> and <i>Rebellious Spirit</i> on delivery of the paintings he enclosed <i>Someone Passes</i>		TA22 <i>Daily Mail</i> 28 th April 1928
576	1927-8	Mr Peter? Lumley Ellis?- Scotland?	The Prayer Painting	During the summer of 1927 Sims' stayed with the Ellis family - his oldest friend - for 3 months painting possibly his last portraits of Ellis's wife and daughter. Sims' gave several sketches to Ellis of which 2 were commissioned as paintings, <i>The Prayer</i> and <i>Rebellious Spirit</i> on delivery of the paintings he enclosed <i>Someone Passes</i>		TA22 <i>Daily Mail</i> 28 th April 1928
577	1927-8	Mr Peter? Lumley Ellis?- Scotland?	The Rebellious Spirit Painting	During the summer of 1927 Sims' stayed with the Ellis family - his oldest friend - for 3 months painting possibly his last portraits of Ellis's wife and daughter. Sims' gave several sketches to Ellis of which 2 were commissioned as		TA22 <i>Daily Mail</i> 28 th April 1928


				paintings, <i>The Prayer</i> and <i>Rebellious Spirit</i> on delivery of the paintings he enclosed <i>Someone Passes</i>		
578	1927	Bethlam Hospital Archives	Study for My Pain Beneath Your Sheltering Hand 	Aquisition number LDBTH2700		
579	1927	<p>Originally in the possession of John Roberts esq.</p> <p>Unknown</p>	My Pain Beneath Your Sheltering Hand Tempera on canvas 35.4 x 27.6 in 90.0 x 70.0 cm Signed bottom right <i>SIMS</i> 	<p>The <i>Spirituals</i> were exhibited in the Royal Academy Winter Exhibition of works by late members, 1932-3. Sims' was allocated three rooms of the show as if in belated recognition of his efforts – no 'Isolation Ward' this time</p> <p>Exhib: <i>Pictures by the Late Charles Sims</i> RA Redfern Gallery London Exhib reviewed in <i>Apollo</i> vol. 16 September 1932 p136. by H.F? Referred to as 'Last Spirit Pictures'</p> <p>Many individual studies and sketch book entries relating to this series are housed in the Sims' archive.</p> <p>Sotheby's London 24 July 1985 (lot 374) Sold £420? Size 30 x 22 in 76 x 56cm Described as tempera</p>	<p>Review is not complementary 'Some have made out that these 'spirit Paintings' are mere exercises in a new method of design. If that should be the case so much the worse, for scarcely one of them has any conspicuous merit in the purely aesthetical sense, and several of them have palpable demerits'</p>	<p><i>The Times</i>, January 7th 1933, p.9, and <i>The Times</i>, June 24th 1932, p.10.</p> <p>Exhib reviewed in <i>Apollo</i> vol. 16 September 1932 p136. by H.F?</p> <p>Holt 2004</p> <p>Speed, 1928-9:63</p>

				<p>Phillips Edinburgh Scotland Dec 5 1990 (lot 19) 20th cent Paintings Described as oil on canvas Signed Not Illustrated Est. £1,000 -1,500 Sold £1,500 Size given 35.4 x 27.6 in 90.0 x 70.0 cm</p>	<p>Abstract forms, tones and colours. For the legitimate purpose of expressing abstract states of mind. All the clashing lines and jagged edges and violent colours that startle one in these pictures are ..a vivid expression of a tortured state of mind</p> <p>Sims' refused to discuss the Spiritualists even with close friends and that when completed they were sent directly to a picture framers in Swiss Cottage to await delivery to Burlington House</p>	<p><i>Daily Express</i> c 1927/8 Press cutting book –archive</p> <p>Peters Corbett 1997:200-208</p>
580	1927	Unknown	<p>Man's Last Pretence of Consummation in Indifference, tempera on canvas, laid on board 30.7 x 22.7 in 78.0 x 57.7 cm</p> 	<p>Christies sale, South Kensington, July 3rd 2003 (Lot 422) illustrated. Twentieth Century British Art [described incorrectly as oil on canvas and titled <i>Guardian Hands</i>] Estimate £1,500 -2,000 sold £3,055</p>		

581	1927	Originally owned by Mrs William Younger Unknown	The Rebel Powers that Thee Array Tempera on canvas 36 1/2 x 28 1/2 ins 91.5 x 71.0cm Signed bottom right <i>SIMS</i>	Christies sale South Kensington July 3 rd 2003 (Lot 420) illustrated Twentieth Century British Art Signed [described incorrectly as oil on canvas] Estimate £2,500 -3,500 sold £4,935		
						
582	1927	Unknown	Behold I have Graven Thee on the Palm of My Hand, Tempera on canvas			
						
583	1927	Unknown	Here Am I, Tempera on canvas			

						
584	1928	Tate Britain	Study for I am the Abyss and I am the Light (Gouache, pencil and chalk on paper)	<p>Acquired in 1997? at auction Link to study of the same name dated c 1926 sold at Christies' sale 29.7.88. Described as watercolour, pastel and charcoal</p> <p>Catalogue Barbizon House: <i>Charles Sims 1873- 1928 Sketches and studies for his mystic paintings</i> (V&A pressmark 200.B.18) published 1928</p>		<p>Tate Archives</p> <p>(V&A pressmark 200.B.18)</p>
585	1928	Tate Britain	I am the Abyss and I am the Light (tempera on canvas) 	<p>Presented by Henry M Andrews through the National Art Collectors Fund in 1928 – obtained directly from the artist.</p> <p>Catalogue Barbizon House: Charles Sims 1873- 1928 Sketches and studies for his mystic paintings (V&A pressmark 200.B.18) published 1928</p>		<p>Tate Conservation report and archives</p> <p>(V&A pressmark 200.B.18)</p>
586	1928	Bethlam Royal Hospital Archives and Museum	<i>A Spiritual Idea</i> 479 x 267 cm Oil or tempera on paper	<p>Acquisition number LDBTH219 Studies for the spirituals housed in Bethlam a collection of artworks completed by' insane' artists</p>		Curator Patricia Aldridge

				<p>Related to archive study Fig.CS, Study for <i>Spirituals</i>, c.1927, tempera on brown paper, archive GB3025/1/4/87</p> 		
587	1928	Unknown	<p>Spiritual Figures Watercolour 20.7 x 30.0 in 52.6 x 76.2cm</p>	<p>Christies South Kensington March 28th 1991 (lot 188) Modern British and Continental Pictures and Watercolours Illustrated Est £600- 800 Bought in</p>	<p>Slender Figure legs together in gentle curve occupies much of right side of the composition. Similar studies exist in Sims' Archive</p>	
588	1928	St Stephens Hall?	<p>Mural- King John Confronted by his Barons</p>			TA16 - 17.4 1928
589	1928	The Scottish National Portrait Gallery, Barbizon House	<p>Arthur James Balfour, 1st Earl of Balfour 1848-1930 Statesman (oil on board?) (2)</p>	<p>Painted in 1928 Sold to SNPG 22 June 1928</p> <p>Letter of transaction from D. Croal Thompson and Lockett Thompson, 9 Henrietta Street Cavendish Square London W 1.</p> <p>Two pictures were sent up for the Boards consideration (other being the Crucifixion) Only</p>		SNPG1

				<p>Balfour accepted for a sum of hundred pounds.</p> <p>There is reference in the Director's letter dated 21st June 1928 to also returning the Kaufmann Catalogue?</p> <p>5 years in the hands of Messer's Thompson and Thompson Cavendish Square</p>		
590	1928	Unknown		<p>Recorded in a letter from Mrs. Younger dated 20th April communicated to Viscount Younger of Leckie to the President <i>6 paintings were begun , continued and finished</i> (no further details supplied but it is likely that they could have been part of the Spiritual series) This was in defense of his mental state during his stay at St Boswells after his untimely death by suicide on 13th April</p>		RA Library Sims' file
591	1928	Bethlam Hospital Archives	<p>Aspiration Tempera?</p> 	Acquisition number LDBTH217		
592	1928	Bethlam Hospital Archives	<p>Crowds of a small soul in flames</p>	Acquisition number LDBTH218		

			Tempera? 			
593	?	Unknown	The Embankment (pastel and watercolour)	Christies sale 22.6.95 sold again at Christies 12.9.96		
594	?	Unknown	Spirits Unleashed from the Concert Piano Oil on Board 33x 22.7 cm	Christies sale 4.6.92 (Artprice.com)		
595	?	Unknown	A Riverside (oil) 18 x 24 ins 46 x 61 cm	Christies Kensington sale 16.9.98 Lot 107 oil painting Sold ? £280		
596	?	Unknown	Protecting arm	Destined for RWS exhibition? See Sims' Red Note Book		
597	?	Unknown	Saint and sinner	Destined for RWS exhibition? See Sims' Red Note Book		
598	?	Unknown	Refuge x2	Destined for RWS exhibition? See Sims' Red Note Book		
599	?	Unknown	Imitationx2	Destined for RWS exhibition? See Sims' Red Note Book		
600	?	Unknown	Clinging soul	Destined for RWS exhibition? See		

				Sims' Red Note Book		
601	?	Unknown	Rebellious soul	Destined for RWS exhibition? See Sims' Red Note Book		
602	?	Unknown	Patient angel	Destined for RWS exhibition? See Sims' Red Note Book		
603	?	Unknown	The Lion Gate, Hampton Court Watercolour on paper 24 x 37.5 cm	Christies sale 1.6.2000 Artprice.com		
604	?	Unknown	Ideal Women (watercolour and pastel)	Christies sale 29.7.88		
605	?	Tatham Art Gallery Pietermaritzburg SA	Summer Holidays (oil on canvas) 70x90cm			
606	Early	Unknown	Joseph Interpreting Pharaohs Dream			Speed 1928-29
607	?	Unknown	Boy (Cecile A Hunt Esquire R.W.S)			
608	?	Unknown	William Tewskesbury (Imaginary Poet)			
609	?	Unknown	Children Playing in Park –Balloons			Speed 1928-29
610	Early	George Clough Bury Art Gallery	----- The Striped Skirt Oil on canvas 12 ¼ x 14 inches 310 x 360 mm	Collection of Bury Art Gallery acc no 523 Part of the George Clough Bequest Meadfoot	A close view of a sand dune, with blue sky beyond women with hair swept back on	Bury Art Gallery archives Letter to G. Clough dated 5 th Aug 1941 To Mr. Chadwick Esq.

				<p>Highfield Road Grange Over Sands, donated in 1941</p> <p>The collection, some 70 paintings largely by late 19th and early 20th century artists and containing nine Sims' paintings were hung at Bury Art Gallery August 1941 to commemorate the generous bequest. Most of the collection comprised of watercolours with the occasional oil painting</p>	<p>right with striped skirt child crawling to her on the left</p> <p>Impressionist loose style done in strong light either captured done en <i>plein air</i> or from memory</p>	<p>Librarian and Curator Bury Art Gallery</p>
611	?	Bury Art Gallery	<p>Fairy ring</p> <p>Oil sketch</p> <p>13 ½ x 18 inches</p> <p>345 x 455 mm</p>	<p>Collection of Bury Art Gallery acc no 599</p> <p>Part of the George Clough Bequest Meadfoot</p> <p>Highfield Road Grange Over Sands, donated in 1941</p> <p>The collection, some 70 paintings largely by late 19th and early 20th century artists and containing nine Sims' paintings were hung at Bury Art Gallery August 1941 to commemorate the generous bequest. Most of the collection comprised of watercolours with the occasional oil painting</p>		Bury Art Gallery archives
612	?	Bury Art Gallery	<p>The Pool</p> <p>6 ½ x 11 inches</p> <p>165 x 280 mm</p>	<p>Collection of Bury Art Gallery acc no 604</p> <p>Part of the George Clough Bequest Meadfoot</p> <p>Highfield Road Grange Over Sands, donated in 1941</p> <p>The collection, some 70 paintings largely by late 19th and early 20th century artists and containing nine Sims' paintings were hung at Bury Art Gallery August 1941 to commemorate the generous bequest. Most of the collection comprised of watercolours with the occasional oil</p>		

				painting		
613	?	Returned to Mrs Clough?	Arabian Nights	<p>Appeared on an early list relating to the George Clough Bequest but no record can be found to its whereabouts</p> <p>A letter dated 26 Sept 1986 between C Hopper and curator of Bury Art Gallery A. J Aston states ‘</p> <p>None of the Sims’ were sold a note in the catalogue states that Mrs. Clough requested that the pictures not required should be returned to her’</p>		<p>Bury Art Gallery archives</p> <p>Letter to C. Hopper [Bradford Cartwright Hall}</p> <p>To Mr. A .J Aston Curator</p> <p>Bury Art Gallery</p> <p>26 .9. 1986</p>
614	?	Returned to Mrs Clough?	Fairy Hunter	<p>Appeared on an early list relating to the George Clough Bequest but no record can be found to its whereabouts</p> <p>A letter dated 26 Sept 1986 between C Hopper and curator of Bury Art Gallery A. J Aston states ‘</p> <p>None of the Sims’ were sold a note in the catalogue states that Mrs. Clough requested that the pictures not required should be returned to her’</p>		<p>Bury Art Gallery archives</p> <p>Letter to C. Hopper [Bradford Cartwright Hall}</p> <p>To Mr. A .J Aston Curator</p> <p>Bury Art Gallery</p> <p>26 .9. 1986</p>
615	?	Returned to Mrs Clough?	Study of a Boy Oil	<p>Appeared on an early list relating to the George Clough Bequest but no record can be found to its whereabouts</p> <p>A letter dated 26 Sept 1986 between C Hopper and curator of Bury Art Gallery A. J Aston states ‘</p> <p>None of the Sims’ were sold a note in the catalogue states that Mrs. Clough requested that the pictures not required should be returned to her’</p>		<p>Bury Art Gallery archives</p> <p>Letter to C. Hopper [Bradford Cartwright Hall}</p> <p>To Mr. A .J Aston Curator</p> <p>Bury Art Gallery</p> <p>26 .</p>
616	?	Unknown	The Fox” 10 x 14cm?	<p>Printed reproduction in the archive</p> <p>GB3025/1/1/7</p>		Sims’ Archive

617	?	Unknown	Portrait unknown woman with winter landscape 17 x 11	GB3025/1/1/10 Printed reproduction in the archive		Sims' Archive
618	?	Unknown	June 32 x 50	Printed reproduction in the archive Shown in Tatler June 17 th 1925 GB3025/1/1/11		Sims' archive
619	?	Unknown	Some Old Passes On canvas 27 ½ x 35 ½	Sims' described as a painting on canvas and featuring in a catalogue details not given other than No 32 catalogue no Possibly the same as oil painting Someone Passes 28 x 36ins) see below		Sims'' Studio Diary?
620	?	Unknown	Someone passes oil 28 x 36 ins 71 x 92cm	Christies London 13 June 1980 Lot 142 Oil painting Sold £420 Possibly the same as oil painting Some old Passes 27.5x 35.5ins) see above		
621	?	Unknown	Ducks by a Stream, Skye Oil on canvas 20.0 x 24.0 in 50.8 x 61.0cm	Christies Auction South Kensington, Dec 4 th 2002 (Lot 430) Twentieth Century British art. Not illustrated Signed Estimate £1,000- 1,500 Bought in		
622	?	Unknown	'Wooded River Landscape with a Horse in a Meadow' [Descriptive title likely given by auction house] Oil on canvas	Christies Auction South Kensington, Jan 28 th 1993 Lot 43) British and Continental Pictures. Not illustrated Signed Estimate £700- 1,000 Bought in		

			17.0 x 25.0in 43.2 x 63.5cm			
623	?	Unknown	‘Lady with Red Rose’ [Descriptive title likely given by auction house] Mixed media work on paper	Philip’s Auction London, Jan 25th 1993 Lot 84) English and European Drawings and Watercolours. Not illustrated Estimate £400- 600 Bought in		
624	?	Unknown	On Deck Oil on canvas 24.2 x 18.1in 61.5 x 46.0cm	Sotheby’s Sussex Billingham July 24 1990 (lot 1091) Watercolours and oil paintings Est £2,000- 3,000 Illustrated Sold £1,800 Sotheby’s Auction London, Oct 6 th 1993 Lot 7) Modern British and Irish Paintings, Drawings and Watercolours. Illustrated Estimate £2,000- 4,000 Bought in	Young girl with long hair in white shift dress standing on deck on a ship	
625	?	Unknown	Dancing Figures [Descriptive title likely given by auction house] Oil on canvas laid on board? 11.4 x 13.8 in 29.0 x 35.0cm	Bonhams Chelsea Auction London, Nov 28th 2000 (Lot 130) Modern British and continental watercolours and drawings. Illustrated Estimate £400- 600 Bought in	Similar in style to Gentle Love, Loose not Thy dart, 1911 [likely to be tempera]	
626	?	Unknown	Pan beside a Pool [Descriptive title likely given by auction house] Oil on panel? 11.4 x 13.8in 29.0 x 35.0cm	Bonhams Chelsea Auction London, nov 28th 2000(Lot131) Modern British and continental watercolours and drawings. Illustrated Estimate £400- 600 Sold £420	Bacannale scene single figure of pan foreground right in a wooded landscape by a lake	

627	?	Unknown	Nymph and satyr by a waterfall [Descriptive title likely given by auction house] Oil on canvas board 10.6 x 12.4 in 27.0 x 31.5cm	Phillips London Auction June 6th 2000 Lot 130) Twentieth century and Irish art Not Illustrated Estimate £1,500- 2000 Bought in	Another two similar works details unspecified were in the same lot	
628	?	Unknown	Figures in an enchanted garden [Descriptive title likely given by auction house] Watercolour and bodycolour 17.2 x 19.2in 43.7 x 48.7cm	Christies Auction South Kensington, April 28th 2000 (Lot 38) Twentieth Century British art. Illustrated Signed Estimate £500- 700 Sold £1,057		
629	?	Unknown	Portrait of a Young Woman [Descriptive title likely given by auction house] Oil on canvas 25.0 x 30.0ins 63.5 x 76.2cm	Bonham's Knightsbridge March 24th, 1999 (Lot 4) Modern Pictures Estimate £2,000 3,000 Sold £1,600 Bonham's Knightsbridge Nov 11, 1999 (Lot 295) Modern British and Contemporary paintings and prints Estimate £1,500 2,500 Sold £2,200 Illustrated Signed	Dark haired women in strappy dark dress arms folded resting on a table -Torso	
630	?	Unknown	Unsaddling after the Derby Oil on canvas 20.0 x 24.0ins 50.8 x 61.0cm	Bonhams Knightsbridge auction July 1 st 1998 (Lot 75) Modern Pictures Signed Illustrated Estimate £1,500- 2,000 Sold £4,800	Horse owner and jockey foreground right – set against panoramic view of the race course Unusual subject for Sims	
631	?	Unknown	Deer Grazing in Parkland Oil on canvas	Bonhams Knightsbridge auction March 25th 1998 (Lot 12) Modern British Pictures	Wide open landscape with row of trees high on the horizon- several	

			16.0 x 20.0in 40.7 x 50.8cm	Signed Illustrated Estimate £1,500- 2,000 Sold £4,800	deer (small scale) grazing Influenced by Whistler and Japanese prints	
632	?	Unknown	Rome Watercolour 8.7 x 11.8ins 22.0 x 30.0 cm	Sotheby's London Oct 30 th 1997 (Lot 271) Realms of the Mind: British Fantasy Art and Illustration Sale LN7661 Signed Estimate £600 -800 Bought in	Likely from the title of the sale the picture was not a topographical study of the environs of Rome but based on Fantasy	
633	?	Unknown	People at the Beach [Descriptive title likely given by auction house] Watercolour 9.0 x 14.0in 22.9 x 35.6cm	Mystic Fine Arts Auction June 19 th 1997(Lot 199) Signed Illustrated Estimate £4000-6.000 Bought in	Mother and child standing on a beach left Two children playing in the sand foreground middle right. Looks like a Arran scene c1902-3?	
634	?	Unknown	Festival in a Classical Landscape [Poss descriptive title likely given by auction house] Pencil and Watercolour 21.5 x 29.3 ins 54.5 x 74.3 cm	Christie's London sale March 23 1995(Lot 235) Modern British and Irish Paintings, Watercolours and Drawings Signed Illustrated Estimate £4.000- 6.000 Bought in	Repro poor quality from web site	
635	?	Private owner Australia ?	The Lovers Watercolour 13.6 x 17.5in 34.5 x 44.5cm	Leonard Joel Auction Nov 23 1994 (Lot 866) Australian and European Paintings , watercolours and Graphics Signed Not illustrated Estimate 1,000- 2,000AUD Sold 1,650 AUD		

636	1911	Unknown	Daphne in her Bridesmaid Dress Oil on canvas 29.9 x 25.0ins 76.0 x 63.5cm	Sotheby's London May 10 th 1989 (Lot ?) Modern British and Irish Paintings and Drawings Signed Illustrated Estimate £7,000-10,000 No record if sold Phillips London Auction Jan 23rd 1990 (Lot 122) Modern British and Irish paintings, drawings, watercolours t Not Illustrated Estimate £2,500- 3,500 Sold 3,000	Original photograph taken at the time of the painting is in the Sims' Archive No	
637	?	Unknown	Hidden in the Reeds Watercolour and Oil 15.5 x 22.5in 39.3 x 57.2cm	Christies Sale South Kensington Dec 12 1989 (Lot 116) Modern British and Continental Paintings , watercolours and Drawings Signed Illustrated Estimate £400-600 Sold £ 682		
638	?	Unknown	The Rites of Spring Oil on canvas 25.6 x 15.9ins 65.0 x 40.5cm	Sotheby's on the premises May 1 1990 (Lot 273) Scottish and Sporting Paintings Drawings and watercolours Signed Not illustrated Est £2,000 – 2,500 Bought in		
639	?	Unknown	Children playing in A Meadow Oil on canvas/board 28.0 x 36.0 in 71.1 x 91.4 cm	Christies East March 2 1990 (lot 412) 19 th century European Paintings , drawings Signed Not illustrated		

				.ld £4,180		
640	?	Unknown	Young Boy Fishing 15.4 x 21.7 in 39.0 x 55.0cm Gouache on paper	Phillips London June 12 1990 (lot 17) Modern British and Irish Paintings drawings and sculpture Signed Not illustrated Est £1,500-2,000 Sold £2,500		
641	?	Unknown	Mediterranean Landscape Oil on canvas 18.1 x 15.9ins 46.0 x 40.5cm	Christies London May 3 1990 (lot 79) British and Irish Traditionalist and Modernist Paintings Est £1,000 -1,500 Bought in Christies South Kensington July 26 1990 (lot 37) Modern British and Continental Pictures Est £800 -1,200 Sold £825		
642	?	Unknown	A Quite Moment Oil on canvas on board 16.9 x 13.0in 43.0 x 33.0cm	Phillips London June 12 1990(Lot 106) Modern British and Irish Paintings Drawings Not Illustrated Est £2,000 -3,000 Bought in Phillips London Sept. 18th 1990(Lot 133) Modern British and Irish Paintings Drawings Not Illustrated Est £800 -1,200 Sold £900		
643	?	Unknown	Paddling Oil on canvas 17.9 x 14.2 ins 45.5 x 36.0 cm	Phillips London June 12 1990 (lot 107) Modern British and Irish Paintings Drawings		

				Not Illustrated Est. £1,500 -2,000 Bought in Artprice.com 6 May 1992		
644	?	Unknown	Fishing on the Thames at Chiswick Near London, with a Distant view of St Paul's Cathedral Oil on Canvas 23.0 x 46.5 in 58.5 x 118.0 cm	Sotheby's London Nov 14 1990 (lot 112) British Paintings 1500- 1850 Illustrated Est £6,000 – 8,000 Bought in		
645	?	Unknown	An Interior –The Theatre Canvas 10.4 x 11.5 in 26.5 x 29.2 cm	Christie's South Kensington Oct 18 1990 (lot 213) Studio of George Sherwood Hunter and Modern British and Cont. Est. £300 -500 Sold 385		
646	?	Unknown	Spirits Unleashed from the Concert Oil on board 13.0 x 8.9 ins 33.0 x 22.7 cm	Christies South Kensington June 4 th 1992 (lot 97) Modern British and Continental Paintings and watercolours Signed Not illustrated Est £300- 350 Sold £330		
647	?	Unknown	At the Window Watercolour/gouache and oil on paper 18.1 x 13.6 ins 6.0 x 34.5cm	Bonham's Knightsbridge July 16 th 1992 (lot 41) Modern and Contemporary British and Continental Pictures Signed Described as watercolour Not Illustrated Est £400 – 600 Bought in		

				Bonham's London 10 th June 1993 (Lot 134) Sold? £420		
648	?	Unknown	Nino Bote Oil on cloth 15.0 x 21.3 in 38.0 x 54.0cm	Gomensoro and Castells May 30th 1991 (lot 80) Pinacoteca, Italy ? Signed Illustrated Sold Bought in Gomensoro and Castells Nov 11 1991 (lot 13) Pinacoteca Autores Extranjeros italy Signed Not Illustrated Sold \$600	Very poor illustration from web	
649	?	Unknown	The Scarpe Valley with Arras in the Distance Oil on Panel 5.5 x 9.1ins 14.0 x 23.0 cm	Bonham's Knightsbridge sept 19 th 1991 (lot 5) Modern British and Continental Pictures Drawings Signed Not Illustrated Est £400- 600 Sold £360		
650	?	Unknown	Invocation Pencil and Watercolour Gouache 14.4 x 10.7ins 36.7 x 27.7cm	Christies South Kensington Nov 5 th 1992 (lot 206) Modern British and Continental paintings and watercolours Illustrated Est £500- 700 Bought in Christies South Kensington 22 nd Sept 1994 (lot 56) works on paper Sold £650?	Web picture poor difficult to decipher details	
651	?	Unknown	Happy Motherhood Mixed media 15.6 x 21.1ins 39.5 x	Sotheby's London Oct 7 th 1992 (lot 222) British Pictures from 16 th -20 th cent. Signed	Possibly Agnes lying on back holding baby in outstretched arms	

			53.5cm	Illustrated Est £500- 700 Sold £1,540	Pencil and ink drawing in archive likely to be related	
652	?	Unknown	The Peacock and Juno Study watercolour/ gouache over pencil on paper 21.1 x 29.1ins 53.5 x 74.0cm	Sotheby's Billinghamurst oct 6th 1992 (lot 1445) Works on paper Signed Sold £750? Sotheby's Sussex July 28 th 1992 (lot 301) Sporting prints, watercolours and oils Signed Illustrated Est £1,500 -2,500 Bought in		

ⁱ *The Times*, May 24 1901:13: *Ladies Realm*, June 1901, Sims scrap book.

ⁱⁱ Sims1934:104.

ⁱⁱⁱ *The Land of Nod*, Stevenson 1900.


Appendix 13

Summary of information on Sims' oeuvre outwith and within the Northumbria archive: prints only



A chronological list of prints has been compiled from a number of sources including Sims' studio books and diaries, Agnes Sims' Social diary, saleroom and auction catalogues (sourced mainly through the internet), Cambell Dodgson (1915) and the British Museum print collection. The list also includes the archive inventory compiled by Cecilia Holmes in 2004. Although all efforts have been made to ensure accuracy, due to time restrictions and the sheer number of prints and proofs attributed to Sims, many of which are in private collections, the document should be viewed as 'work in progress.'



Thumbnail images have only been included that are relevant to the discussion in Chapters 1-5 or are of significant interest.

Please note the archive numbers reference the original list which can be found in Appendix 15


No	Date	Title	Technique	Printmaking Studio	Location, archive no, size	Links	General comments
1.	1897	<i>The Fates</i>	Drypoint/etching Black ink		Sims' archive A 2/94 (215x285mm)	 Original pen and ink drawing for the series. Sims Archive	Late artist proof? See also A2/7 and A3/93 Drawing ink and graphite sketch for print (finished drawing possibly presented to the publishers Bodley Head although never went into production)
2.	1897	<i>The Fates</i>	Drypoint/etching Black ink		Sims' archive A2/7 (270x335mm)		Mounted See also A2/94 and A3/93 Drawing ink and graphite sketch for print

							(finished drawing possibly presented to the publishers Bodley Head although never went into production)
3.	1895-1900	<i>Lady artist and model</i>	<i>Cliche verre</i>		Sims' archive A2-3 (23x 175mm)		
4.	c. 1890-1900?	<i>A group of three male figures, one nude and two draped</i>	<i>Cliche verre</i>		Sims' archive No 159 19.0 x 20.5 cm BM? 7 3/4 x 8 1/4 (subject) see Dodgson	Technique pioneered by Corot in the 1850s Augustus John and Barbizon School - (C1848) experimented with CV (see Millet, Corbet and others)	Was he influenced by this technique during his student days at the Académie Julian (1891-2)? Mrs. Sims mentions to Dodgson that Sims worked with a 'black and white artist Wilmshurst- no trace could be found. <i>According to Dodgson possibly the earliest of the set</i>
5.	1901-1905	<i>Arran scene</i>	<i>Cliche verre</i>		Sims' archive B2/82 (80x105mm)		
6.	c. 1890-1900?	<i>Sleeping female figure Scantily dresses reclining on her back asleep- male at her head</i>	<i>Cliché verre</i>		Sims' archive A2-123-1 A2-123-1 (a)		One very brown and other black suggests different states /printing inks Similar to drypoint/ etching A2-77-1

7.	1895- 1900	<i>Girl lying on the floor draws from a younger girl who kneels, turning her back to the artist</i>	<i>Cliche verre</i>		<p>Sims' archive</p> <p>A2-3-1 (177x 233mm)</p> <p>A2-118-1(200 x 250mm)</p> <p>A2-150-1 (250x 250mm)pencil and ink additions to image, extensive pencil marks on verso Check measurements there may be some discrepancy</p> <p>BM 6 5/16 x 8 3/8 (border-line)</p>	<p>Japonism Sure, sharp lines. Composition reserved with economical use of space</p> 	<p>Mrs. Sims gave Dodgson the permission to reproduce the 'most charming' of the series of 4 CV from original plate? A2-150-1Reveral Image and contains inscription</p> <p>Cecilia Holmes describes this as Japanese influenced erotica</p>
8.	"	<i>Two girls kneeling, their hair trailing on the floor</i>	<i>Cliche verre</i>		<p>Sims' archive</p> <p>A2 -117-1 (there maybe 2 in the collection Check) (200x250mm)</p> <p>BM? See Dodgson 7 3/8 x 9 7/8 (boarder line)</p>		<p>Dodgson referred to this print as bizarre, and it looks more advanced than the others in the series</p> <p>Cecilia Holmes describes this as Japanese influenced erotica</p>

9.		Male figure back turned with arms out-stretched – women crouching on the floor Or Couple with shield and spear	<i>Cliche verre</i>		Sims' archive A2-137-1 165 x 120mm BM ?		
10.		Two girls at their toilet one seated, one back view standing Or Erotic couple in bedroom	<i>Cliche verre</i>		Sims' archive A2-129-(165 x215mm) A2-130--(165 x215mm) (faintly handcoloured)		Cecilia Holmes describes this as Japanese influenced erotica
11.	"	Three sleeping girls, watched by 14 angelic heads 8x 10 (subject)	<i>Cliche verre</i>		Sims' archive		Dodgson thought this not well composed. Spoilt by the monotony of the heads of angels as every one is the same as the last
12.	1901-1905	Girl Playing lute	<i>Cliche verre</i>		Sims' archive B2-120 (240x200mm)		

13.	“	<i>Couple by starlight</i>	Drypoint Black ink		Sims' archive A2 –123 (175mmx245mm) A2/123(a)?(175x245mm)		Like <i>Hackers Cloud</i> (See also drypoint A2/77
14.	“	<i>Couple by Starlight</i>	Cliche verre		Sims archive A2/77 (190x265mm		Like <i>Hackers Cloud</i> See also cliché verre A2-123 & (a)
15.	c.1907	<i>An Island Festival</i> (faithful reproduction painting)	Etching			Modeling of figures reminiscent to early Italian styles. I.e. very close parallel lines, slanting down towards the outline of the body, at first without cross-hatching but afterwards shaded with lines in other directions	Large very unfinished Only 2 trial proofs in different states are known to exist according to Dodgson
16.		<i>Mother and Child having a pillow fight</i>	Lithograph- coloured printing ink		Sims' archive B2 –153 (160x195mm)		Rough pencil sketch on verso
17.	c. 1895 1900	<i>A Cup of Tea</i>	Lithograph (black and white)		Sims' archive A2-147- 1(250x180mm) A2- 147-(a) faint sketch of one of the figures from Sargent's CLLR?	Charles Goulding lithographic revival	Done on zinc 8 proofs remain in the possession of Mrs. Sims. According to Dodgson never published

					<p>(250 x180mm)</p> <p>A2-147- (b) (250 x180mm)</p> <p>A2-147- (c) (250 x180mm)</p> <p>A2-147- (d) (250 x180mm)</p> <p>A2-147 - (e) (250 x180mm)</p> <p>BM</p> <p>8 7/8 x 6 15/ 16 (border of design)</p> <p>BM</p> <p>2 proofs given to BM by Mrs. Sims (printed in black and brown respectively</p>		
18.	1911-1915	<i>Iris</i>	Early drypoint /aquatint		<p>Sims' archive</p> <p>D2/86 (281x381mm)</p>		Pencil sketch on verso
19.	1921	<i>Iris</i>	Aquatint		<p>Sims' archive</p> <p>F2/20 (280x340mm)</p> <p>F220 (a) (280x340mm)</p>		

20.	1910	<i>The Crab Apple</i>	Colour print		Sims' Archive C2/23 (430x340mm)		
21.	1906-1910	<i>Bacchanal</i>	Add		Sims' archive C2/128 (160x215mm)		See C3 ref no 4
22.	1909	<i>Mischief</i>	Sepia Print add technique		Sims' archive C2/24 380x480mm		Signed in pencil and inscribed ' <i>with all good wishes for 1911</i> '
23.	1907	<i>The Tents of Shem</i>	Lithograph				Produced for the <i>Neolith</i> a periodical produced entirely by lithography under the direction of F Ernest Jackson, Spencer Pryse and others
24.	1911-1915 c.1921 Dodgson	<i>The Little Archer Large format</i>	Aquatint Black ink Printed by Exley originally designed to be in colour but only exist as B and W or hand-coloured according to Dodgson's conversation with Mrs. Sims		Sims' archive D2-154-1 (210x160mm)	Studying at this time under Frank Short, Mr. J.R G Exley, RE, and Miss Pott at the Royal College of Art.	Failure due to accident with gelatin transfer It became wet resulting in the gelatin layer expanding and becoming creased in the middle Mr. Exley recorded this in a letter dated August 4 th 1931 (whereabouts and recipient unknown, but it is likely it was to Dodgson
25.	1921-1925	<i>Agnes and frog dancing by a willow</i>	Aquatint and monoprint?		Sims' archive F2 /41 (430x260mm)		

26.		<i>The Little Archer</i>	Aquatint		Sims' archive		
27.		<i>The little Faun</i>	Drypoint and aquatint		Sims' archive Not sure if it has number or is included in sketch book		Inserted into sketchbook C1-103 Re catalogued as H3164
28.		<i>Nude Boy with Bugle</i>	Etching/aquatint		Sims' archive D2-125-1 D2-156-1 Earlier proof??? As it is lacking in border , further details and not signed		Inscription and decorative border signed Br
29.	1913	<i>Over the Hills and Far Away</i>	Etching		Sims' archive D2/125 (150x 100mm)		Title on verso and priced at \$12 in pencil Based on a figure of a small nude boy playing the pipe in <i>The Basket of Flowers</i> shown at the RA in 1914.
30.	1911-1915	<i>Love in the Wilderness</i>	Drypoint		Sims' archive D2 /155 (190 x280mm)	Check this is not a tracing although it appears not to correlate with the size of the two paintings of the same name There is a tracing in the archive in red chalk exactly the same measurement which suggests it is part of the printing	First proof?


						process and related to the first pulling of the drypoint in some way	
						See also sepia drawing of the same title in the Archive Both above have been photographed see database	
31.	1909-1921	<p><i>Epilogue (The Three Graces)</i></p> <p>The prints came before the painting which was exhibited at RA in November 1926</p> <p>The painting however is dated in some sources as 1909 see archive list</p>	<p>Coloured aquatint and engraving.*</p> <p>Monochrome keyplate and one plate for each of the following colours</p> <p>Red, blue, golden yellow, green, brown and black.</p> <p>Sims (reason unknown) allowed no mixtures of colours.</p> <p>The engraved sections found in the architecture and hands were done compass point, ruler and needle. The figures were drawn with a</p>	<p>Royal College of Art printmaking studios?</p> <p>August 1921 6 good proofs printed in colour, a further six (good) reported by Exley.</p> <p>Exhibited at the Royal Academy in 1922</p> <p>Many incomplete proofs exist</p> <p>In 1926 when the painting was exhibited at RA Exley reworked plates Taking out scratches laying fresh aquatint filing edges of plate to aid registration. Sims was sent 2 more complete proofs</p>	<p>BM (not trial proofs but imperfect later attempts at printing.</p> <p>Sims' archive</p> <p>D2/ 72 First proof c.1909 (440x340mm)</p> <p>D2-101-1 cut in half 101 a has a sepia ink sketch of <i>the Coming of Spring</i> on the verso (130x250mm)</p> <p>D2-96-1 (on Tg Head paper) (300x 250mm)</p> <p>D2-98-1(on Tg</p>	<p>Sims wrote to Exley on July 21st, 1921 about how he admired his aquatint of hens exhibited at the RA (entitled <i>A Note of Discord</i> Subsequently printed in colours. Asked for collaboration in producing a colour print of <i>The Three Graces</i></p> <p>According to Dodgson believed that the subject was suggested by an old print at the BM Dodgson speculates that it could be Durer's <i>Four Naked Women</i>.</p> <p>Obvious Italian</p>	<p>Sims wrote to Exley several times regarding the <i>Three Graces</i> later renamed <i>Epilogue</i>.</p> <p>Exley consented and produced the only satisfactory proofs in colour that were ever made. Actual engraving was performed by Sims Ref to sepia ink study Box D7/72 D2-85 (?)</p> <p>Several sketch book entries allude to the design i.e. poses of figures</p> <p>Several proofs appear in the Sims Archive and 1999 a rare proof signed and dated was sold to Bury Art Gallery through Campbell Fine Art of Tunbridge Wells, Kent Inscription Campell Dodgson Bury Archive 1st June 1999</p> <p>Worked on alon side <i>The Wood</i></p>

			safety razor blade and resemble dry point.	in April 1927	Head paper) (300x 250mm) D2-99-(on Tg Head paper) (300x 250mm) D2-100-1(on Tg Head paper) (300x 250mm)	influences See Epilogue tracing in archive 460x 369mm There is also a tracing been taken from the archive photographs of the original tempera painting The arch resembles elements in a painting from the Ferrarese School entitled <i>Mystic Figure of Christ</i> (No 3069). National Gallery -Part of the Layard Bequest 1916	<i>Beyond the World</i> Print – same technique
32.	c.1911-15	<i>The Wood Beyond the World</i>	Photo reproduction		Sims' archive D1-50 (320x460mm) D1-67 (160 x 230mm) dated?1912		
33.	1916	<i>London Underground poster</i>	Lithographs			Holmes 2005	Two designs used First based on the painting Land of Nod and second Arcadia Housed London Transport Museum?
34.	c.1921-24	<i>Wood Beyond the World</i>	Drypoint etching and aquatint	Royal college Printmaking studios?	Sims' archive 2 copies 21 and 21a (2 x)	Ref Campbell Dodgson 2	Large plate Exley and Frank Short advised Sims how to repair an accident in the sky,

	Summer 1924	<p>The figures were drawn with a safety razor blade and resemble dry point.</p> <p>Exley took approx. 18 proofs in May and June of 1924. Sims never considered the plate finished and it was not published</p> <p>On heavy warm white wove paper with full margins</p>	<p>32 x 45mm</p> <p>385 x 560mm (318 x 451mm)?</p>	<p>Cambell Fine Art 10, Church Road Southborough Common, Tunbridge Wells Kent TN4 0RX British and European Prints 18th -20th centuries Catalogue No 9 Lot number 343</p>	<p>thn a second disaster occurred through over-biting. The result was that Sims removed all the aquatint in the sky, a laborious process owing to the intricate outlines of the trees.</p> <p>Rare early proof reserve price of £680 featured in a relatively recent sale (date unknown). Described as Sims largest intaglio print, extremely scarce and unpublished. Only one or two trail proofs of the undeveloped plate and about 12 or 18 proofs' in this state were ever printed. No known colour prints are thought to exist although it is almost certain that Sims intended this to be printed as a colour print, especially as this was his aim for other <i>intaglio</i> works. Sims laid down the basic outline in etching and introduced areas of tone using aquatint. Remaining line work was added using a razor blade in a manner similar to drypoint. An accident occurred in the sky and Sims was forced to seek the advice of J.R. G Exley about the repair of damage.</p>
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							<p>Eventually after consultation with Frank Short, Exley removed all of the aquatint from the sky (a laborious process owing to the intricate outlines of the trees), a task which he had to perform twice, for a second disaster occurred through over-biting with the acid. As with all known impressions it is printed in grey and black inks</p> <p>Worked on along-side Epilogue – same technique</p>
35.	c.921	<i>Cage aux Amours</i>	Drypoint and aquatint		<p>Sims' archive 2 copies</p> <p>F225 (500x 340mm)</p> <p>F225(a)(500x 340mm)</p>		
36.	1921-1925	<i>Portrait of Professor Hay</i>	Lithograph		<p>Sims' archive</p> <p>F2/110 (510x 380mm)</p>		See no F1 /109
37.	1921-25	<i>Insert</i>	Lithograph		<p>Sims' archive</p> <p>F2 /36 (430 x260mm)</p>		See F2 14 Black and white duplicate on verso
38.	c.1914	<i>Syrid and</i>	Photographic		Sims' archive		

		Pattatos	reproduction		D1-100 (200x255mm) D1 –155 dated 1912 (330x420mm)		
39.	c.1910	Legend	Photographic repro		Sims' archive C1/92 170x 225mm		
40.	c.1900? If related to cliché verre series	Female reclining dressed – man to the left	Drypoint etching (incomplete)		Sims' archive A2 –77-1		Similar subject matter to <i>cliché verre</i> A2 123-1 A2123-1 (a)
41.	1924	The Offering	Aquatint The figure was drawn with a safety razor blade and resembles dry point. The edition contained 50 proofs, printed by Exley in March 1924 Not in colour relied on the numerous and			The Old Watercolour Society 1925 Catalogue of recent original Etchings (check V and A Art library withdrawal slips) Published by the Fine Arts Society New Bond Street (148). Artists featured Sims <i>The Offering</i> 13 3/4 x 11 1/8 £5.5s Limited edition 50. Plate destroyed (the only one illustrated in this catalogue) F Brangwyn, Lewis Baumen, E Albany	The only plate ever published by the Fine Art Society. Described by Dodgson as masterly

			skill contrasting tones of the aquatint			Howarth, W Kuhnet, Bouverie Hoyton 	
42.	c.1924	<i>And the Fairies Ran Away with Their Clothes</i>	Reproduction print of painting which was completed in 1901-05?	All proofs according to Dodgson are hand-coloured, in a view to have printed in colour?	Sims' archive B1-45 (170x21mm) B1 42 110x170mm dated 1901? B1 -60 Reversed image (300x 390mm) 1904 B1-118 (125x 185mm) 1904		
43.	c.1924 Painting dates from 1913?	<i>Over the Hills and Far Away</i>	Aquatint Etching black and white	Completed in June 1924	Sims' archive D2- 125 D2-156 Found in sketchbook J13 (titled on the verso of D2-125 1913 proof Title and dated on		Not very successful according to Dodgson. Too small scale (size of a good sized book plate which it rather resembles with its ornamental border and space reserved at the foot for an engraved title.








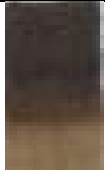







					verso and price \$12 signed in pencil		
44.		<i>Posters issued during the War</i>	Lithographs				Not printed by Sims






*Incorrectly attributed - should be drypoint

Appendix 14

Sims' tempera colours

Those marked with an asterisk* have been confirmed through analysis

	Aureolin (Cobalt yellow)*		Cadmium yellow*		Raw umber		Burnt sienna
	Chrome yellow*		Yellow ochre*		Burnt umber*		Raw sienna*
	Mars red*		Light red*		Vermilion*		Rose Madder*
	Ruby madder		Scarlet vermilion		Venetian red		Zinc white* & Lead white*

	Prussian blue*		Cobalt blue*		Mineral violet		French Ultramarine*
	Terra verte		Emerald oxide*		Ivory or bone *black		Opaque oxide of chromium*

Appendix 16

Northumbria University Sims' archive listing (Holmes 2005 updated)

Studio contents of Charles Sims R.A (1873-1928) donated by his grandson John Sims in 2002

Repository reference code: GB3025

Creator: Charles Sims R.A (1873-1928)

Contents dates: c.1890-1928

Level of description: Item level

Archive listings produced by Cecilia Holmes 2005

Printed reproductions:

Repository reference code	Original number	Title	Date/comments	Size in cm
GB3025/1/1/1	B1 60	"And the Fairies..."	1919	-
GB3025/1/1/2	B1 (E1) 118	"And the Fairies..."	1919	12.5 x 18.5
GB3025/1/1/3	C2 23	Colour print of <i>The Crabapple Tree</i>	1910	43 x 34
GB3025/1/1/4	D1 120	The Little Archer	1913, looks to have come from "Graphic"	28 x 18.5
GB3025/1/1/5	E1 119	The Shower Bath	Japanese influence	25 x 19
GB3025/1/1/6	E1	The Shower Bath	Japanese influence	25 x 19

	119a			
GB3025/1/1/7	E1 123	“The Fox”	date unknown	10 x 14
GB3025/1/1/8	E1 125	Programme, ‘Bull Dog Club’	1917	37.5 x 25
GB3025/1/1/9	F1 121	Lady Rocksavage	Town and Country Dec 1 st 1925	34 x 24
GB3025/1/1/10	F1 122	Portrait	unknown woman with winter landscape	17 x 11
GB3025/1/1/11	F1 124	June	date unknown, shown in Tatler June 17 th 1925	32 x 50

Artist Prints:

GB3025/1/2/1	A2 7.	Mounted drypoint etching <i>The Fates</i>	1897	27 x 33.5
GB3025/1/2/2	A2 94.	Drypoint <i>The Fates</i>	1897	21.5 x 28.5
GB3025/1/2/3	A2 3.	Cliché verre of lady artist and nude female model, mounted.	Quasi Japanese, Beardsleyesque	23 x 17.5
GB3025/1/2/4	A2 117.	Japanese influenced print	Cliché verre	20 x 25
GB3025/1/2/5	A2 118.	Japanese influenced print	-	20 x 25
GB3025/1/2/6	A2 77.	Drypoint of couple by starlight	-	19 x 26.5
GB3025/1/2/7	A2 123.	Print of couple by starlight	Reminiscent of Hackers <i>The Cloud</i>	17.5 x 24.5
GB3025/1/2/8	A2 123a	Print of couple by starlight	Reminiscent of Hackers <i>The Cloud</i>	17.5 x 24.5
GB3025/1/2/9	A2 129	Print – couple in bedroom	-	16.5 x 21.5
GB3025/1/2/10	A2 130.	Couple in bedroom, with hand tinting	-	16.5 x 21.5
GB3025/1/2/11	A2	Print, couple with shield and spear	-	16.5 x 12

	137.			
GB3025/1/2/12	A2 147.	A Cup of Tea	-	25 x 18
GB3025/1/2/13	A2 147.a	A Cup of Tea	Faint sketch of one of figures from Sargent's <i>Carnation, Lily, Lily, Rose</i> – possibly not by Sims	25 x 18
GB3025/1/2/14	A2 147.b	A Cup of Tea	-	25 x 18
GB3025/1/2/15	A2 147.c	A Cup of Tea	-	25 x 18
GB3025/1/2/16	A2 147.d	A Cup of Tea	-	25 x 18
GB3025/1/2/17	A2 147.e	A Cup of Tea	-	25 x 18
GB3025/1/2/18	A2 150.	Print	Pencil and ink additions to image, extensive graphite marks on verso – looks like preparation for tracing	20 x 25
GB3025/1/2/19	A2 159.	Print of three male figures, one nude, two draped		19 x 20.5
GB3025/1/2/20	B2 120.	Study of girl playing lute	Cliché verre?	24 x 20
GB3025/1/2/21	B2 82	Arran	...cliché verre ???? looks like ink ...	-
GB3025/1/2/22	B2 153.	Lithograph of mother and two children having pillow fight	-	16 x 19.5
GB3025/1/2/23	C2 24.	Large sepia print of <i>Mischief</i> 1909	Signed in pencil and inscribed <i>With all good wishes for 1911</i>	38 x 48
GB3025/1/2/24	C2 128.	Print of <i>Bacchanal</i> see C3 no. 4	-	16 x 21.5
GB3025/1/2/27	D3 19.	Handtinted (with pastel) photogravure print of <i>Gentle love loose not thy dart...</i>	Reversed. Pencil notes in margins. c. 1911	48 x 62
GB3025/1/2/28	D2 155.	<i>Love in the Wilderness</i>	First proof drypoint	19 x 28
GB3025/1/2/29	D2 125.	<i>Over the Hills and Far Away</i> etching	Titled on verso and priced at \$12 in pencil – 1913	15 x 10

GB3025/1/2/30	D2 156	<i>Over the Hills and Far Away</i> etching	-	-
GB3025/1/2/31	D2 154.	Aquatint of <i>The Little Archer</i> 1913	-	21 x 16
GB3025/1/2/32	F2 20	Aquatint of <i>Iris</i>	1921	28 x 34
GB3025/1/2/33	F2 20.a	Aquatint of <i>Iris</i>	1921	28 x 34
GB3025/1/2/34	F2 21	Drypoint and Aquatint of <i>The Wood Beyond the World</i>	1921	32 x 45
GB3025/1/2/35	F2 21.a	Drypoint and Aquatint of <i>The Wood Beyond the World</i>	1921	32 x 45
GB3025/1/2/36	F2 25.	Drypoint and Aquatint of <i>La Cage aux Amours</i>	1921	50 x 34
GB3025/1/2/37	F2 25.a	Drypoint and Aquatint of <i>La Cage aux Amours</i>	1921	50 x 34
GB3025/1/2/38	F2 (J) 29.	Aquatint with pastel tinting	<i>And the Fairies ran away with their clothes</i> c. 1904	25 x 32
GB3025/1/2/39	F2 36.	Hand tinted aquatint	See No. 14. B&W duplicate on verso	43 x 26
GB3025/1/2/40	D2 (F2) 85.	Hand tinted drypoint and aquatint of <i>Epilogue</i>	1921	30 x 25
GB3025/1/2/41	D2 72	<i>Epilogue</i>	1921	-
GB3025/1/2/42	D2 (F2) 86.	Early version of <i>Iris</i> drypoint and aquatint	See Nos. 20 & 20a	28 x 34
GB3025/1/2/43	F2 (J) 95.	Aquatint <i>And the Fairies ran away with their clothes</i>	C1921 Hand tinted with watercolour, titled in pencil on verso	25 x 33
GB3025/1/2/44	D2 (F2) 96.	Drypoint and aquatint of <i>Epilogue</i>	1921. Four colours of ink	30 x 25
GB3025/1/2/46	D2 (F2)98.	Drypoint and aquatint of <i>Epilogue</i>	-	30 x 25
GB3025/1/2/47	D2 (F2) 99.	Drypoint and aquatint of <i>Epilogue</i>	-	30 x 25
GB3025/1/2/48	D2 (F2) 100.	Drypoint and aquatint of <i>Epilogue</i>	-	30 x 25

GB3025/1/2/50	D2(F2) 101.&101.a	Drypoint and aquatint of <i>Epilogue</i> in two pieces	101 has a sepia ink sketch of <i>The Coming of Spring</i> on verso 13 x 20	30 x 25
GB3025/1/2/51	F2 110	Lithograph of Professor Hay	-	51 x 38

Photographs:

GB3025/1/3/1	A1 19	“What are ...”	1895	14 x 20
GB3025/1/3/2	A1 20	“What are ...”	1895	13.5 x 20
GB3025/1/3/3	A1 21	“What are ...”	1895	13.5 x 20
GB3025/1/3/4	A1 22	“What are ...”	1895	13.5 x 20
GB3025/1/3/5	A1 32	End of May Day	date unknown, c1896	20 x 10
GB3025/1/3/6	A1 33	End of May Day	c1896	20 x 10
GB3025/1/3/7	A1 17	The Vine	1896	11.5 x 19.5
GB3025/1/3/8	A1 24	Childhood	1896	14.5 x 23.5
GB3025/1/3/9	A1 114	Wedding Bells	1897	10.5 x 19
GB3025/1/3/10	A1 31	The Kingdom of Heaven	1898	22 x 18.5
GB3025/1/3/11	A1 28	Portrait	“Mrs. Sims of Hammersmith” 1898	19.5 x 8.5
GB3025/1/3/12	B1 23	Portrait	Mrs. Braithwaite and Joyce Lawrence 1902	23.5 x 26
GB3025/1/3/13	B1 38	Arran	1902	10.5 x 17
GB3025/1/3/14	B1 39	Arran	Agnes 1902 – Playmates	14.5 x 10.5
GB3025/1/3/15	B1 40	Arran	John 1902 – Playmates	10 x 17

GB3025/1/3/16	B1 26	Playmates	1902	18 x 23.5
GB3025/1/3/17	B1 41	Arran	3 in boat	11 x 17
GB3025/1/3/18	B1 42	Arran	Alan 1902 – “And the Fairies...”	11 x 17
GB3025/1/3/19	B1 43	Arran	Agnes combing hair	21.5 x 17
GB3025/1/3/20	B1 44	Arran	both boys on beach	11 x 17
GB3025/1/3/21	B1 45	Agnes	“And the Fairies...”	17 x 21
GB3025/1/3/22	B1 46	Arran	Agnes and John	17 x 10
GB3025/1/3/23	B1 47	Agnes with Headscarf x2	See Oil sketches on canvas B2 no. 91	17 x 11
GB3025/1/3/24	B1 48	Agnes	“The Top o’ the Hill”	17 x 11
GB3025/1/3/25	C1 54	The Land of Nod	1906 (sepia)	41 x 51
GB3025/1/3/26	C1 103	The Little Faun	1906	20 x 25
GB3025/1/3/27	C1 9	The Swimmer	1906	20 x 18
GB3025/1/3/28	C1 14	The Magic Well	1906	18.5 x 24
GB3025/1/3/29	C1 12	The Swing	Watercolour	17.5 x 23.5
GB3025/1/3/30	C1 13	The Swing	Version 2 1907	18.5 x 23.5
GB3025/1/3/31	C1 36	Portrait	Charles Sims c1908	14 x 9.5
GB3025/1/3/32	C1 111	The Little Faun	1908	25 x 30
GB3025/1/3/33	C1 112	The Swing	2 nd version 1908 (in reverse)	25.5 x 30

GB3025/1/3/34	C1 18	The Fountain	1908	18 x 22.5
GB3025/1/3/35	C1 7	Ephemera	1908	17.5 x 20.5
GB3025/1/3/36	C1 56	Julia	1908	32 x 41
GB3025/1/3/37	C1 93	Julia	1909 (in reverse)	15.5 x 19.5
GB3025/1/3/38	C1 113	Epilogue	1909	30 x 25.5
GB3025/1/3/39	C1 8	Portrait	Mrs Hayes Sadler 1909	22.5 x 16.5
GB3025/1/3/40	C1 15	Mischief	1909	18 x 23
GB3025/1/3/41	C1 88	Epilogue	1909	18 x 15
GB3025/1/3/42	C1 107	Epilogue	1909	23 x 19.5
GB3025/1/3/43	C1 16	Cupid & Causpaspe	1910	18 x 14
GB3025/1/3/44	C1 34	The Crab-Apple Tree	1910	22 x 17.5
GB3025/1/3/45	C1 77	Sunshine	1910	10 x 14
GB3025/1/3/46	C1 92	Legend	1910	17 x 22.5
GB3025/1/3/47	D1 35	"Gentle Love..."	1911	17.5 x 22.5
GB3025/1/3/48	D1 51	The Shower	1911	27.5 x 40.5
GB3025/1/3/49	D1 96	The Shower	1911	15 x 23
GB3025/1/3/50	D1 69	Portrait	Betty Hayes Sadler 1911	23.5 x 17
GB3025/1/3/51	D1 72	Portrait	Kenneth Clark 1911	23 x 17.5

GB3025/1/3/52	C1 49	Charles	Painting <i>Love in the Wilderness</i> 1912	19 x 14
GB3025/1/3/53	D1 63	Love in the Wilderness	1912	32 x 41
GB3025/1/3/54	D1 91	Love in the Wilderness	1912	18 x 23
GB3025/1/3/55	D1 67	The Wood Beyond the World	1912	16 x 23
GB3025/1/3/56	D1 50	The Wood Beyond the World	1912	32 x 46
GB3025/1/3/57	D1 55	Syrid and Pattatos	1912	33 x 42
GB3025/1/3/58	D1 83	The Month of Mary	1912	20 x 25
GB3025/1/3/59	D1 105	The Month of Mary	1912	20 x 25
GB3025/1/3/60	D1 106	The Sweet o' the Year	1912 (reverse)	25 x 20
GB3025/1/3/61	D1 95	Portrait	Mrs. Sims 1912	22.5 x 13.5
GB3025/1/3/62	D1 53	The Little Archer	1913 (in reverse)	47 x 37
GB3025/1/3/63	D1 98	The Little Archer	1913	25 x 20
GB3025/1/3/64	D1 59	The Basket of Flowers	1913	40 x 32
GB3025/1/3/65	D1 62	The Coming of Spring	1913 (in reverse)	32 x 41
GB3025/1/3/66	D1 101	Spring Song	1913	20 x 25
GB3025/1/3/67	C1 102	Unknown	c1913	25 x 20
GB3025/1/3/68	D1 104	The Basket of Flowers	1913	25 x 20
GB3025/1/3/69	D1 100	Syrid and Pattatos	1914 (in reverse)	20 x 25

GB3025/1/3/70	A1(D1) 10	Portrait	Mrs MacWhirter 1914 ?	19.5 x 15
GB3025/1/3/71	D1 57	Pastoral	1914 (in reverse)	32 x 41
GB3025/1/3/72	D1 58	Iris	1915 (in reverse)	28.5 x 36
GB3025/1/3/73	D1 97	Iris	1915	18 x 22.5
GB3025/1/3/74	D1 115	Unknown, two figures	Iris series c1915	24 x 32
GB3025/1/3/75	D1 99	Pastoral	1915	20 x 25
GB3025/1/3/76	D1 71	Portrait	Mrs Robert Fleming 1915	21 x 18
GB3025/1/3/77	H5 86	Portrait	Mrs. Fleming – profile 1916?	17 x 14
GB3025/1/3/78	E1 29	Water Farm	1916	8.5 x 19.5
GB3025/1/3/79	E1 6	Mural	“Crafts” for Arts and Crafts exhibition 1916	20 x 41
GB3025/1/3/80	E1 52	The Piping Boy	1917	17 x 13.5
GB3025/1/3/81	E1 76	Remembrance	1917	13 x 20
GB3025/1/3/82	E1 66	Crucifixion	Family with soldier	17 x 17
GB3025/1/3/83	E1 70	Crucifixion	On display in USA, Knoedler’s? 1918	24 x 19.5
GB3025/1/3/84	E1 25	The Stag	Date unknown	14.5 x 19
GB3025/1/3/85	D1 89	Wedgwood	1921	15 x 17
GB3025/1/3/86	E1 64	Road from Gorbio to Mentone	1921	13.5 x 20
GB3025/1/3/87	F1 12.	The Shower Bath	c.1921	60 x 48

GB3025/1/3/88	F1 27	Portrait	unknown couple in Monte Carlo so 20s	14 x 19.5
GB3025/1/3/89	F1 78	Portrait	Mrs. Huband Gregg – 20s (Mrs J's mother)	13 x 10.5
GB3025/1/3/90	D1 80	Portrait	The sons of Ellis Hayim Esq. 1922	15 x 14.5
GB3025/1/3/91	F1 90	Portrait	Miss Lumley Ellis?	18 x 15
GB3025/1/3/92	F1 94	Portrait	Unknown girl with pearls (after Lady Rocksavage 1922)	24 x 15.5
GB3025/1/3/93	F1 5	Portrait	Mrs J. and Wynne 1924	8 x 10.5
GB3025/1/3/94	F1 108	Portrait	King George V 1924	27.5 x 19
GB3025/1/3/95	D1 4	Portrait	The daughters of P. B. Reckitt Esq. 1924	
GB3025/1/3/96	F1 84	Portrait	Mrs. Konstam 1924	20 x 14
GB3025/1/3/97	F1 109	Portrait	Professor Hay 1924	32 x 26
GB3025/1/3/98	F1 79	Portrait	Rt. Hon. The Earl of Balfour 1924	14 x 10
GB3025/1/3/99	F1 1	<i>Lady Astor</i> portrait	1924	54 x 45
GB3025/1/3/100	F1 1.a	<i>Lady Astor</i> portrait	1924	54 x 45
GB3025/1/3/101	F1 73	<i>Studio of a Painter of Fetes Galantes</i>	1925	15 x 17
GB3025/1/3/102	F1 65	Portrait	Mary, Marjorie and Sheila, Daughters of J. Wadell Esq. 1925	15 x 18
GB3025/1/3/103	H5 74	Portrait	Unknown woman – Mrs Bryce? 1908?	23 x 17
GB3025/1/3/104	E1 75	Pastoral	Unknown	12 x 17
GB3025/1/3/105	F1 81	Portrait	Unknown mother and child	14.5 x 10.5

GB3025/1/3/106	H5 85	Portrait	Unknown woman	17 x 14.5
GB3025/1/3/107	H5 87	Portrait	Unknown woman with book	14.5 x 17
GB3025/1/3/108	H5 116	Portrait	Unknown man	17.5 x 14
GB3025/1/3/109	H5 117	Portrait	Unknown man	14 x 10.5

Works on paper (other):

GB3025/1/4/1	A3 93.	Ink and pencil drawing <i>The Fates</i>	To be used for drypoint, consequently original is in reverse to finished piece. 1897. Pencil study of kneeling nude on verso	22 x 29
GB3025/1/4/2	A3 2.	Sepia watercolour study of hansom cab and rearing horse	Titled in pencil <i>Time</i>	26 x 18.5
GB3025/1/4/3	B3 8.a	<i>Isabella</i> series of mounted ink drawings commissioned by John Lane 1904.	Rejected by publisher	21.5 x 16.5
GB3025/1/4/4	B3 8b	<i>Isabella</i> series of mounted ink drawings	b. <i>And many a jealous conference had they...</i> on verso.	21.5 x 16.5
GB3025/1/4/5	B3 8c	<i>Isabella</i> series of mounted ink drawings	c. <i>I's eyes though wild were yet all dewy...</i> on verso	21.5 x 16.5
GB3025/1/4/6	B3 8d	<i>Isabella</i> series of mounted ink drawings	d. <i>And Isabella did not stamp(?) to love...</i> on verso	21.5 x 16.5
GB3025/1/4/7	B3 8e	<i>Isabella</i> series of mounted ink drawings	e. <i>Hung over her sweet Basil evermore...</i> on verso	21.5 x 16.5
GB3025/1/4/8	B3 8f	<i>Isabella</i> series of mounted ink drawings	f. <i>And yet they knew it was</i> (obscured) <i>face...</i> and pencil sketches on verso	21.5 x 16.5
GB3025/1/4/9	B3 102.	Sketch in red <i>conte</i> (or similar) of female fig in <i>The Top o' the Hill</i>	1902	46.5 x 34
GB3025/1/4/10	B4 1.	Arran mother and child	<i>Playmates</i> , 1902	14 x 19
GB3025/1/4/11	B4 12.	Beach scene with background cottages	Probably Arran, c.1902	20.5 x 28
GB3025/1/4/12	B4 44.	Reclining nude	Possibly Agnes (pregnant?)	28 x 19

GB3025/1/4/13	B4 46.	Small nude child bending, Arran	c.1902. Pencil notes on verso	28 x 16.5
GB3025/1/4/14	B4 50.	Agnes in white dress and hat at Arran	c.1902	28 x 20.5
GB3025/1/4/15	B4 54.	Scottish beach scene with houses in background	Probably Arran. Pencil sketch and notes on verso	20.5 x 28
GB3025/1/4/16	B4 62.	Two children on beach	Arran, 1902	20 x 22
GB3025/1/4/17	B4 80	Mother and three children on the beach	Probably Northern France (Etaples?) c1905	-
GB3025/1/4/18	B4 91.	Agnes in dark blue dress and red headscarf	See photographs, Arran probably	28 x 16
GB3025/1/4/19	B4 99.	Young boy in sailor suit	John(?) c. 1903	27.5 x 18.5
GB3025/1/4/20	B4 121.	Canal scene with memorial statue in foreground	Probably Bruges	18.5 x 27
GB3025/1/4/21	C3 4	<i>Bacchanal</i>	Black ink and pencil mounted onto board Inscriptions :verso in graphite Recto: In graphite TME Bacchanal Verso: C. Sims/ 3 Queensboro/ Terrace Studios /Bayswater	20 x25.5
GB3025/1/4/22	C3 5	Mother and Sons	-	-
GB3025/1/4/23	C3 6	Watercolour skyscape mounted on board	Pencilled figures suggest study for <i>The Fountain</i> 1908	26 x 27
GB3025/1/4/24	C3 10.	Mounted watercolour and chalk landscape study/with figures	Titled <i>The Kingdom of the Air</i>	26.5 x 44
GB3025/1/4/25	C3 35.	Study in sepia ink and red pastel	Bacchanalian ceremony. Similar in feel to sketchpad No.6	32 x 24.5
GB3025/1/4/26	C3 70.	Sepia pen and wash sketch	Reclining girl in gypsy-like costume	33 x 42
GB3025/1/4/27	C3 122.	Pencil study of girl on one leg	-	29 x 23
GB3025/1/4/28	C3 145.	Sepia and pencil study of <i>Fountain</i> in reverse	See no. 142 (similar) which is on the verso of <i>Epilogue</i> (see No.141 D3) 230x 280mm	19.5 x 30
GB3025/1/4/29	C3	Red pencil tracing <i>Night Piece to Julia</i>	-	19 x 27

	152.			
GB3025/1/4/30	D3 28.	Mounted fresco design	Royal Exchange Panel (rejected) c1911	84 x 56
GB3025/1/4/31	D3 30.	Pencil and sepia ink study squared up	<i>The Coming of Spring</i> 1912	38 x 57
GB3025/1/4/32	D3 148.	Red pencil tracing imprint of couple in garden	<i>Love in the Wilderness</i>	19 x 28
GB3025/1/4/33	D3 119.	Sepia ink and wash study	<i>Love in the Wilderness</i> 1912	19 x 28
GB3025/1/4/34	D3 71.	Crayon study	Five women in robes	44 x 35
GB3025/1/4/35	D3 112.	Pencil study of mother and child	Study for Madonna in foreground in <i>The Wood Beyond the World</i> 1912	49 x 32
GB3025/1/4/36	D3 113.	Two pencil and two sepia ink figure studies	Pencil figure study on verso	38 x 55
GB3025/1/4/37	D3 114	Female face and arms	-	-
GB3025/1/4/38	D3 115	Sepia and pencil studies	-	-
GB3025/1/4/39	D3 9	<i>Basket of Flowers</i>	-	-
GB3025/1/4/40	D4 141	<i>Month of Mary</i>	-	-
GB3025/1/4/41	D3 146	Two figures by sea	Watercolour	-
GB3025/1/4/42	D3 141.	Sepia ink and wash study of <i>Syrid and Pattatos</i>	On verso half of <i>Epilogue</i> etching, see nos. 96-101a	23 x 28
GB3025/1/4/43	D4 19	Study for <i>Pastoral</i> series	-	-
GB3025/1/4/44	D3 142.	Indistinct sepia study	On verso other half of <i>Epilogue</i> study for <i>The Fountain</i>	23 x 28
GB3025/1/4/45	D3 18.	Two monochromatic watercolour sketches	Both compositional studies, similar to <i>La Cage aux Amours</i> so c. 1913	38 x 56
GB3025/1/4/46	D3 62.	Pencil life studies of female nudes Possibly early studies for the Fountain?	-	28 x 37

GB3025/1/4/47	D3 82.	Pencil study of child's head	-	32 x 24.5
GB3025/1/4/48	D3 83.	Pencil <i>putti</i> studies	Watercolour sketch of official scene on verso	35 x 25
GB3025/1/4/49	D3 84.	Pencil and charcoal studies of girl	Red crayon nude on verso	38 x 28
GB3025/1/4/50	D3 87.	Pencil drawing of girl in long robe	Watercolour study of plants on verso	38 x 28
GB3025/1/4/51	D3 131.	Pencil sketch of figures in garden	-	16 x 10
GB3025/1/4/52	E3 73.	Pencil and ink sketch	Puvis-esque pastoral	32 x 43
GB3025/1/4/53	E3 160.	Pencil study of group of figures in garden	Possibly nativity scene, large lily growing in middle	18 x 20
GB3025/1/4/54	E3 164.	Ink and wash study of figures between trees with angels	Similar on verso	18 x 29
GB3025/1/4/55	E3 115.	Sepia pen and wash sketches of mystical scenes	Two on recto, two on verso, like those in sketchpad no. 6	39 x 55
GB3025/1/4/56	E3 116.	Sepia pen and wash sketches of mystical scenes	Two on recto	39 x 55
GB3025/1/4/57	H2 130	The Lovers	On paper	44 x 25
GB3025/1/4/58	E156.	Ink and wash study of tropical looking garden with steps	-	17.5 x 25
GB3025/1/4/59	E3 41.	Portrait of young girl over-painting <i>Sacrament</i> study	After 1916, on paper	35 x 25
GB3025/1/4/60	E3 42	Study of girl's head	-	-
GB3025/1/4/61	E3 27.	Mounted tapestry design <i>Dawn</i>	War years	26.5 x 34
GB3025/1/4/62	E3 16.	Watercolour design on yellow background	Similar to tapestry design <i>Dawn</i> see No. 27	38 x 55
GB3025/1/4/63	E4 (B4) 98.	Study for woman in <i>And the Fairies ran away with their clothes</i>	1919	20.5 x 28
GB3025/1/4/64	E4 (B4) 2	Alan – study for <i>And the Fairies ran away with their clothes</i>	1919	28 x 19

GB3025/1/4/65	F3 (C3) 66	Charcoal sketch	Mother and child	31 x 42
GB3025/1/4/66	F3 (C3) 67	Charcoal sketch	<i>June</i> (see printed reproduction list)	30 x 50
GB3025/1/4/67	F3 (C3) 68	Charcoal sketch	Mother and child	27.5 x 50
GB3025/1/4/68	F3 (C3) 69	Pencil and ink sketch	Mother and child	24 x 52
GB3025/1/4/69	F3 105.	Pencil and gouache portrait study on yellow ground	From fashion of dress, 20s	46 x 31
GB3025/1/4/70	F3 107.	Pencil and gouache portrait study on yellow ground (similar to 105)	Lady Rocksavage?	45.5 x 31
GB3025/1/4/71	H2 129	Yellow sketch	Lady Rocksavage? On cardboard	43 x 28
GB3025/1/4/72	F3 11.	Mounted watercolour and pencil study of theatre interior	<i>Studio of a Painter of Fetes Galantes</i> 1925	32 x 38
GB3025/1/4/73	F3 22.	Large colour study of <i>Studio of a Painter...</i>	Theatre interior (See Nos. 11 & 13)	40 x 56
GB3025/1/4/74	F3 132.	Watercolour portrait study	Cloud study on verso	17 x 12.5
GB3025/1/4/75	F1 135.	Male draped in Union Jack with barrel	Ocean Series	8.5 x 12.5
GB3025/1/4/76	F1 135.a	Belly dancing woman with black slave and tiger	Ocean Series	8.5 x 12.5
GB3025/1/4/78	F1 135.b	A woman holding up a basket of fruit wearing a leaf skirt	Ocean Series	8.5 x 12.5
GB3025/1/4/79	G3 31.	Pencil life studies of nude female	Pencil note at top <i>Old students deceasing</i>	38 x 28
GB3025/1/4/80	G3 32.	Two <i>Spiritual</i> pencil studies	c.1926 Pencil note on verso <i>Saint or Sinner</i>	32 x 49
GB3025/1/4/81	G3 33.	Two <i>Spiritual</i> pencil studies	c.1926 on brown tracing paper	36 x 45
GB3025/1/4/82	G3 34.	<i>Spiritual</i> pencil study	c.1926 on very thin paper	34 x 22
GB3025/1/4/83	G3 37.	Pencil studies of hand on tracing paper	<i>Spiritual</i> style	32 x 24

GB3025/1/4/84	G3 38.	Pencil study of nudes	<i>Spiritual</i> style	32 x 24
GB3025/1/4/85	G3 41.	Pencil studies of faces	<i>Spiritual</i> style, another on verso with pencil notes	32 x 24.5
GB3025/1/4/86	G3 42.	Pencil life studies	<i>Spiritual</i> style, more on verso with notes	25 x 34
GB3025/1/4/87	G3 43.	Colour study on brown paper	<i>Spiritual</i> style	36 x 28
GB3025/1/4/88	G3 44.	Life drawing in pencil – female nude	Male nude on verso	30 x 23
GB3025/1/4/89	G3 45.	Pencil studies on graph paper	More on verso	28 x 21.5
GB3025/1/4/90	G3 46.	Pencil studies on graph paper	More on verso	28 x 21.5
GB3025/1/4/91	G3 47.	Pencil study on tracing paper	<i>Spiritual</i> style	25 x 18.5
GB3025/1/4/92	G3 48.	Pencil study on tracing paper	<i>Spiritual</i> style	25 x 21
GB3025/1/4/93	G3 49.	Pencil and ink study on tracing paper	<i>Spiritual</i> style	33 x 25
GB3025/1/4/94	G3 50.	Pencil study on tracing paper	<i>Spiritual</i> style	32.5 x 25.5
GB3025/1/4/95	G3 51.	Pencil study on white paper	<i>Spiritual</i> style	43 x 35
GB3025/1/4/96	G3 52.	Pencil and ink studies on tracing paper	<i>Spiritual</i> style	32 x 49
GB3025/1/4/97	G3 53.	Pencil study of hands on paper	<i>Spiritual</i> style Life drawings on verso	34 x 44
GB3025/1/4/98	G3 54.	Caricature of female nude in red pencil	-	33 x 21.5
GB3025/1/4/99	G3 56.	Pencil study	<i>Spiritual</i> style	44 x 35
GB3025/1/4/100	G3 57.	Pencil study	<i>Spiritual</i> style	34 x 55
GB3025/1/4/101	G3 58.	Pencil study	<i>Spiritual</i> style	51 x 39

GB3025/1/4/102	G3 59.	Pencil studies	<i>Spiritual</i> style	60 x 46
GB3025/1/4/103	G3 60.	Charcoal and red pencil figure study	-	62 x 48
GB3025/1/4/104	G3 61.	Life drawing of female nude	Red pencil	33 x 22
GB3025/1/4/105	G3 91.	Pencil study of female nude	-	38 x 27.5
GB3025/1/4/106	H3 63.	Charcoal portrait sketch	Unknown man	35 x 28
GB3025/1/4/107	H3 64.	Charcoal portrait sketch	Unknown reading man	42 x 34
GB3025/1/4/108	H3 65.	Charcoal portrait sketches	Unknown man (See No. 64)	48 x 32
GB3025/1/4/109	H3 92.	Charcoal studies of horse	Folded sheet	57 x 39
GB3025/1/4/110	H3 121.	Ink drawing of couple in historical costume	Influenced by Fortescue Brickdale or Byam Shaw possibly	17.5 x 21
GB3025/1/4/111	H4 134.	Watercolour of nude child in landscape	-	12.5 x 16.5
GB3025/1/4/112	H3 139.	Charcoal portrait study of man on tracing paper	-	31 x 22
GB3025/1/4/113	H3 140.	Pencil portrait study of reading woman	-	30 x 23.5
GB3025/1/4/114	H3 143.	Charcoal sketch of man on tracing paper	-	25 x 20
GB3025/1/4/115	H3 144.	Pen and wash study of woman at dressing table with maid	Looks like bookplate design or similar	21 x 29
GB3025/1/4/116	H3 149.	Watercolour and pencil study of reading man in chair	Signed C. Sims Esq. (could be title and therefore portrait of, not by Sims)	24 x 19.5
GB3025/1/4/117	H3 151.	Watercolour study of couple in medieval dress under tree	Pencil sketch of steps and plants on verso	17 x 27.5
GB3025/1/4/118	H4 74.	Landscape study in ink and pencil	-	22 x 41
GB3025/1/4/119	H4 75.	Landscape study in ink and pencil	-	28 x 52

GB3025/1/4/120	E3 76.	Sepia pen and wash study	Unknown pastoral with tower, pencil notes at top	48 x 38
GB3025/1/4/121	H4 78.	Pencil landscape	Foliage study on verso	25.5 x 35
GB3025/1/4/122	H4 79.	Pencil landscape with corn stacks	Landscape with wagon or gypsy caravan on verso	25.5 x 35
GB3025/1/4/123	H4380.	Sepia ink and crayon landscape	-	24.5 x 32
GB3025/1/4/124	H4 81.	Watercolour landscape study	-	34 x 26
GB3025/1/4/125	H4 88.	Charcoal and pastel cloud studies	-	23 x 35
GB3025/1/4/126	H4 89.	Skyscape with mountains in watercolour and pastel	-	24 x 34
GB3025/1/4/127	H4 90.	Watercolour seascape with cliffs	-	26 x 37.5
GB3025/1/4/128	H4 103.	Pencil sketch of trees on edge of large sheet		29 x 54
GB3025/1/4/129	H3 104.	Watercolour or gouache sketch of figure(s) in bed (or gondola). River in background	-	31 x 46
GB3025/1/4/130	H4 108.	Mounted watercolour sketches of skylscapes	4 studies	(mount) 32 x 49
GB3025/1/4/131	H4 109.	Mounted watercolour and pastel sketches of skylscapes	5 studies	(mount) 32 x 49.5
GB3025/1/4/132	H4 110.	Mounted watercolour sketches of sea/skylscapes	2 studies	(mount) 49 x 32
GB3025/1/4/133	H4 111.	Mounted watercolour and pastel landscape studies	3 studies	(mount) 32 x 49.5
GB3025/1/4/134	H4 124.	Watercolour study of sunset on grey paper	Cloud study on verso	11 x 18
GB3025/1/4/135	H4 126.	Pencil sketch of ornamental pillar	-	22.5 x 15
GB3025/1/4/136	H4 127.	Pencil sketches of façade	Pencil note says Verona	22.5 x 15
GB3025/1/4/137	H4 133.	Cloud study on grey paper	-	11 x 18

GB3025/1/4/138	H4 136.	Watercolour cloud study	-	12 x 17.5
GB3025/1/4/139	H4 136.a	Watercolour cloud study	-	12 x 17.5
GB3025/1/4/140	H4 136.b	Watercolour cloud study	-	12 x 17.5
GB3025/1/4/141	H4 136.c	Watercolour cloud study	-	12 x 17.5
GB3025/1/4/142	H3 138.	Pencil sketch of statue	Titled in pencil Milan	22.5 x 15
GB3025/1/4/143	H3 158.	Pencil study of plants	-	16.5 x 25
GB3025/1/4/144	H3 161.	Watercolour study of figures on beach	-	15 x 26.5
GB3025/1/4/145	H4 162.	Watercolour landscape	Looks like Essex c.1905	16 x 24.5
GB3025/1/4/146	H3 163.	Ink and wash study of group in medieval clothing under tree	See no.151	17 x 22.5
GB3025/1/4/147	H3 26.	Large watercolour exterior with child	Probably not by Sims (possibly Agnes?)	54 x 76
GB3025/1/4/148	H3 39.	Colour study of shop interior	Looks Spanish	35 x 22.5
GB3025/1/4/149	H3 55.	Watercolour, pencil inscription <i>Civilization and Bohemia</i>	War scene with photographer – not sure if this is by Sims or not	24.5 x 30
GB3025/1/4/150	B4 49.	Figure study of woman in pink dress with hat	Arran? (Late addition to list)	28 x 19
GB3025/1/4/151	H8 5	Sketch for Lord Blanesburgh	1925	29 x 24.5
GB3025/1/4/152	H8 4	Statue and Boy	Watercolour c.1906	33 x 23
GB3025/1/4/153	B4 109.	Dutch landscape with canal and boat	Pencil notes and sketches on verso	20.5 x 28.5
GB3025/1/4/154	B4 104.	Dutch landscape with windmill	c.1900	20 x 28
GB3025/1/4/155	D4 58.	Study for <i>The Pavilion</i>	1913	19 x 28

GB3025/1/4/156	D4 64.	Three nude figures on beach	-	16 x 18.5
GB3025/1/4/157	P 7	The Vine	c.1896	16 x 24
GB3025/1/4/158	P 7a	The Vine	c.1896	16 x 24
GB3025/1/4/159	H6 8	Landscape with Trees	-	16 x 25
GB3025/1/4/160	H6 9	River Scene through Archway	-	29 x 20
GB3025/1/4/161	140	¾ study of head	unknown woman on board	53 x 38
GB3025/1/4/162	H 6	Park Scene	Bruges	20 x 29
GB3025/1/4/163	P 14	Park and Lake	Bruges	20 x 29

Red envelope:

GB3025/1	-	Photographs of <i>Seven Sacraments</i> :	<i>Confirmation.</i> <i>Marriage</i> <i>Extreme Unction</i> <i>Communion</i> <i>Penance</i>	<i>Baptism</i> <i>Orders</i>	15 x 19
GB3025/1	-	Five Sheets of notes	—		-
GB3025/1	-	Six photographs of the <i>Spirituals</i> :	<i>I am the abyss and I am Light</i> <i>Behold I have Graven thee on the palm of my hand</i> <i>Here am I</i> <i>The rebel powers that thee array</i> <i>Man's last pretence of consummation in indifference</i> <i>My pain beneath your sheltering hand</i>		14.5 x 18.5

Works on panel:

GB3025/2/3	P 17	Two Nude Babies on Beach	Arran c.1902	13.5 x 32
GB3025/2/4	H8 46	Two Children on Beach Arran c.1902	Cow Parsley and Fox Glove Study on verso	12.5 x 21.5
GB3025/2/5	P 3	Boy in Landscape	c.1905	30 x 45
GB3025/2/6	P 1	Arran boys by the sea	-	-
GB3025/2/7	P 2	The Little Faun	Sketch for woman on left c.1906	35 x 25
GB3025/2/8	H 7	Seascape	-	25 x 35
GB3025/2/9	P 68	Study of Bombed Building	c.1918	12.5 x 21.5
GB3025/2/10	P 28	War Study	War Study on verso 1918	12.5 x 21.5
GB3025/2/11	P 49	War Scene	1918	12.5 x 21.5
GB3025/2/12	P 60	War Scene	1918	12.5 x 21.5
GB3025/2/13	H6 72	War Scene	1918	12.5 x 21.5
GB3025/2/14	P 70	War Scene	1918	12.5 x 21.5
GB3025/2/15	P 47	War Scene	1918	12.5 x 21.5
GB3025/2/16	H6 33	Thames at Hammersmith	c.1920	12.5 x 21.5
GB3025/2/17	P 58	Landscape	Sunrise	12.5 x 21.5
GB3025/2/20	H6 10	Landscape	-	20 x 29

GB3025/2/21	P 11	Figures in a Play	-	19 x 29
GB3025/2/22	P 12	Figures in a Play Outdoors	-	19 x 29
GB3025/2/23	H8 13	Sketch for a Portrait of Lady	-	29 x 20
GB3025/2/27	P 77	Landscape	Southern France	20 x 29
GB3025/2/28	P 16	Landscape	Southern France	20 x 29
GB3025/2/29	H6 16	Landscape with Lake	-	12.5 x 21.5
GB3025/2/30	P 19	Seascape	Landscape on verso	12.5 x 21.5
GB3025/2/31	H6 20	Trees in Sunshine	Haystack and Sunset on verso	12.5 x 21.5
GB3025/2/32	H8 21	Dog Roses	Child's Head on verso	12.5 x 21.5
GB3025/2/33	H6 71	Forest	Landscape with Trees on verso	12.5 x 21.5
GB3025/2/34	H6 54	Landscape with Misty Hills	Tree Studies on verso	12.5 x 21.5
GB3025/2/35	H6 24	Meadow with Lake and Cow	Leaf Studies on verso	12.5 x 21.5
GB3025/2/36	H6 26	Landscape with Houses	Landscape with Sea on Horizon on verso	12.5 x 21.5
GB3025/2/37	H6 27	Fields and Lake	Paddling Feet on verso	12.5 x 21.5
GB3025/2/38	P 62	Study of Sea	Study of Sea on verso	12.5 x 21.5
GB3025/2/39	H6 30	Forest	Reflections Study on verso	12.5 x 21.5
GB3025/2/40	H7 31	Seascape with Sunset	Landscape on verso	12.5 x 21.5
GB3025/2/41	H6	Tree Studies	Tree Studies on verso	12.5 x 21.5

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GB3025/2/42	H7 34	Landscape with Tree on Hill	Harbour Study with Cliffs on verso	12.5 x 21.5
GB3025/2/43	H6 69	Landscape	Landscape with Mountains on verso	12.5 x 21.5
GB3025/2/44	H6 36	Snowy Landscape	Meadow with Lakes and Trees on verso	12.5 x 21.5
GB3025/2/45	H7 37	Skyscape	Skyscape on verso	12.5 x 21.5
GB3025/2/46	H6 39	Trees and Hills	Landscape on verso	12.5 x 21.5
GB3025/2/47	H6 64	Landscape	Landscape on verso	12.5 x 21.5
GB3025/2/48	P 40	Village Street Scene	Possibly Sussex	12.5 x 21.5
GB3025/2/49	H6 18	Landscape	-	12.5 x 21.5
GB3025/2/50	H6 42	Avenue	Trees Study on verso, probably McWhirter	12.5 x 21.5
GB3025/2/51	H6 43	Night Scene House with Lamp	Moonlit Landscape on verso	12.5 x 21.5
GB3025/2/52	H6 61	Lake Study	Landscape with Bushes on verso	12.5 x 21.5
GB3025/2/53	H6 45	Landscape with Hills	Evening Landscape with Hills on verso	12.5 x 21.5
GB3025/2/54	H6 48	Lake and Trees	Forest on verso	12.5 x 21.5
GB3025/2/55	P 50	Landscape with Houses Probably Sussex	Path Through Trees on verso, probably not English	12.5 x 21.5
GB3025/2/56	P 51	Winter Landscape with Snow	-	12.5 x 21.5
GB3025/2/57	H6 52	Cliff Studies	Mountain Landscape on verso	12.5 x 21.5
GB3025/2/58	H6 23	Landscape	Tree sketches on verso	12.5 x 21.5
GB3025/2/59	H6	Foliage	Foliage on verso	12.5 x 21.5

	35			
GB3025/2/60	H6 55	Landscape Far Off Town	-	12.5 x 21.5
GB3025/2/61	H6 56	Moonlit Hill	Landscape with Town on verso	12.5 x 21.5
GB3025/2/62	H6 57	Trees	Dark Landscape on verso	12.5 x 21.5
GB3025/2/63	H6 65	Landscape	Landscape on verso	12.5 x 21.5
GB3025/2/64	H6 53	Tree studies	Tree studies on verso	12.5 x 21.5
GB3025/2/65	P 13	Landscape	Landscape on verso	12.5 x 21.5
GB3025/2/66	H7 29	Seascape	Skyscape on verso	12.5 x 21.5
GB3025/2/67	H6 63	Landscape with River	-	12.5 x 21.5
GB3025/2/69	H6 44	Landscape with lake	Landscape with trees on verso	12.5 x 21.5
GB3025/2/70	H6 38	Landscape	Landscape on verso	12.5 x 21.5
GB3025/2/71	H6 67	Trees	Dog Roses on verso	12.5 x 21.5
GB3025/2/72	P 5	Bombed Building	-	12.5 x 21.5
GB3025/2/73	H6 59	Trees	Fields on verso	12.5 x 21.5
GB3025/2/74	H6 66	Trees (badly affected by bloom)	Trees on verso	12.5 x 21.5
GB3025/2/75	P 73	Study of Farm Buildings	Study of Church and House on verso	12.5 x 21.5
GB3025/2/76	P 74	Village from Fields	-	12.5 x 21.5
GB3025/2/77	H6 75	Red Buildings Through Trees	Garden Urn on verso	12.5 x 21.5

GB3025/2/78	H6 22	Landscape	Tree study on verso	12.5 x 21.5
GB3025/2/79	P 41	Landscape	-	-

Works on canvas:

GB3025/3/1	A4 56.	Harbour scene	Possibly Musselburgh or Holland c. 1896-7	20 x 28
GB3025/3/2	A4 34.	Self Portrait	c. 1900. Nude looking in mirror on verso (probably later)	30 x 23.5
GB3025/3/3	A4 27.	Landscape with buildings in background	Possibly Essex, c. 1899-1902. Recycled canvas.	23.5 x 31.5
GB3025/3/5	A4 126.	Portrait of Amy	Heavily varnished	27 x 24.5
GB3025/3/6	B4 22.	Seascape with waves on rocks	-	22 x 31
GB3025/3/7	B4 23.	Cloudy valley	Welsh or Scottish	22 x 30
GB3025/3/8	B4 35	Exterior study of woman in blue dress	Agnes, c.1902	22.5 x 30.5
GB3025/3/9	B4 36.	Exterior study of reclining woman	Agnes, c.1902	22.5 x 30
GB3025/3/10	B4 37.	Arran, John and Alan on the beach	c.1902	22.5 x 31
GB3025/3/11	B4 38.	Portrait of Agnes, exterior	c.1902	22.5 x 29.5
GB3025/3/12	B4 40.	Study of Agnes in blue dress, hair down	-	30.5 x 24.5
GB3025/3/13	B4 43.	Study of Agnes in a hat on the beach, barefoot paddling	Possibly Arran c.1902	31 x 23.5
GB3025/3/14	B4 48.	Figure study of woman in pink		19 x 28
GB3025/3/15	B4 51.	Nude boy bending backwards, exterior	-	28 x 19

GB3025/3/16	B4 53.	Figure study, child in shorts	-	28 x 19
GB3025/3/17	B4 60.	Woman in blue dress on beach, with two pairs of hands	Probably Arran, probably Agnes, c.1902	21 x 25.5
GB3025/3/18	B4 61.	Study of woman in blue dress, on grass	Probably Agnes	20 x 21.5
GB3025/3/19	B4 66.	Study of baby's head		14 x 21
GB3025/3/20	B4 81.	Nude child climbing on rocks	Arran c. 1902 Sketch of woman on verso	28.5 19.5
GB3025/3/21	B4 88.	Seascape with land on horizon	-	20.5 x 28
GB3025/3/22	B4 105.	Canal scene	Probably Bruges c. 1905	19.5 x 28.5
GB3025/3/23	B4 106.	Park with buildings in background	Similar in style to no. 105	19.5 x 27.5
GB3025/3/24	B4 68.	Canal scene	Probably Bruges	18 x 28.5
GB3025/3/25	B4 108.	Canal scene with large church/castle in background	-	20.5 x 28
GB3025/3/27	B4 7.	Canal scene	Probably Bruges, early 1905	18 x 24
GB3025/3/28	C4 127	Figure in garden	-	39 x 35
GB3025/3/29	C4 128	Tree in blossom	-	43 x 28.5
GB3025/3/30	143	The Crab-Apple Tree	-	43 x 30
GB3025/3/31	C4 142	Two studies of baby	-	35 x 56
GB3025/3/32	C4 29.	Study for <i>The Fountain</i>	Mounted on board. 1907 Provenance: 'Early sketch for "The Fountain" by Charles Sims, RA, purchased by the Chantrey Bequest, and now in the Tate Gallery. Signed C.Sims.'	21.5 x 29
GB3025/3/33	C4 79.	Study for <i>The Fountain</i>	1907	20.5 x 28.5
GB3025/3/34	C4	Mother and baby	c.1910, Peter (last son)	22 x 40

	30.			
GB3025/3/35	C4 31.	Study of woman	c.1910. Agnes (wife), same canvas as no.30.	39.5 x 21.5
GB3025/3/36	C4 47.	Mother and child study	-	18 x 28
GB3025/3/37	C4 72.	Study for Mother and Child	Probably Laing Art Gallery work	19.5 x 28
GB3025/3/38	C4 73.	Mother and child with green curtain	-	21 x 28
GB3025/3/39	C4 93.	Self portrait	Landscape with <i>repoussoir</i> tree on verso	22 x 17.5
GB3025/3/40	D4 113.	Park with lake and trees. Over-`painted <i>putti</i> and dancing group in background	Figures are similar to <i>Wood beyond the World</i> and <i>Month of Mary</i> both 1912	19 x 28
GB3025/3/41	C4 57.	Pastoral landscape study with foreground figures and sheep	Pencil notes on verso. Possibly Sussex.	19 x 28
GB3025/3/42	D4 141	The Month of Mary	-	37.5 x 49
GB3025/3/43	D4 138	La Cage aux Amours	heavily varnished	55 x 32
GB3025/3/44	D4 139	Red draped figure	holds barrel on boat	58 x 37
GB3025/3/46	D4 59.	Study for <i>The Pavilion</i> , oval composition blocked in	1913	17.5 x 26.5
GB3025/3/47	D4 82.	Young girl in blue dress	<i>Clio</i> 1913	27.5 x 18
GB3025/3/48	D4 86.	Young girl in white dress	-	19 x 26.5
GB3025/3/49	D4 32.	Study for main figure in Pastoral	c.1914	36 x 24
GB3025/3/50	D4 33.	Study of Woman in white	c. 1914. Similar palette and style to no.32.	26 x 31
GB3025/3/52	D4 67.	Study of girl's head and hand	-	23.5 x 20
GB3025/3/53	D4 92.	Study for <i>The Basket of Flowers</i>	1914	21.5 x 15.5

GB3025/3/54	D4 132	Figure in yellow, storm clouds and hills in background	Woman's profile on verso	31 x 40
GB3025/3/55	D4 118.	Four figures on stage, exterior	-	19 x 28.5
GB3025/3/56	E4 133	Theatre study	Interior with actors and audience	38 x 53
GB3025/3/57	E4 137	Interior	Figures in bed, butler with tea tray	41 x 44
GB3025/3/58	E4 127.	Landscape with boats	Design for "Arts and Crafts" Exhibition 1916 on verso	33.5 x 34
GB3025/3/59	E4 134	Sacrament?	1915-17	29 x 43
GB3025/3/60	E4 97.	Japanese influenced landscape with crucifixes	See tapestry design, Portfolio Case List No. 27 – <i>Dawn</i> , c. war years	15.5 x 23
GB3025/3/61	E4 136	War study	France?	34 x 54
GB3025/3/62	H2 39.	Study of lady's legs	Study of Union Jack with laurel wreath on verso, possibly graphic work c.1918	20.5 x 34
GB3025/3/63	E4 (J) 42.	Study for <i>And the Fairies ran away with their clothes</i>	Mounted on board, c.1919	22.5 x 28.5
GB3025/3/64	E4 16.	Mediterranean landscape	-	24 x 33
GB3025/3/65	F4 (D4) 90.	Two nude figures holding baby on beach	<i>Wedgwood</i> 1921	17 x 25
GB3025/3/66	E4 63.	Study of sanitorium/pavilion	Probably war years. Oil sketch of window on verso	22.5 x 19.5
GB3025/3/67	F4 (C4) 28.	Two mother and son studies. First, interior. Second, exterior (June)	Five figures on verso	34 x 21
GB3025/3/68	13.	Sketch in red pencil on canvas	<i>Studio of a Painter of Fetes Galantes</i> 1925	55 x 65
GB3025/3/69	H2 45.	Figure study, possibly angel	French canvas	28 x 19
GB3025/3/70	H2	Study of boy's head	-	17.5 x 22

	65.			
GB3025/3/71	H2 70.	Girl with drapery (tent?)	-	27.5 x 18.5
GB3025/3/72	H2 71.	Study of young girl's head		28 x 19
GB3025/3/73	H2 74.	Standing nude boy, back view	-	27 x 25.5
GB3025/3/74	H2 75.	Walking nude boy	-	23 x 23.5
GB3025/3/75	H2 85.	Standing nude youth	Pencil measurements on verso	28 x 19
GB3025/3/76	H2 77.	Red-headed girl with pencil notes	-	27 x 22.5
GB3025/3/77	H2 78.	Dark-haired child	-	22 x 26
GB3025/3/78	H1 131	Tree	-	41 x 28
GB3025/3/79	H1 135	Statue in garden	-	39 x 48
GB3025/3/80	H1 3.	English landscape	-	19 x 28
GB3025/3/81	H1 4.	Landscape with young trees	-	19 x 28
GB3025/3/82	H1 5.	Forest landscape	Quite impasto	19 x 28
GB3025/3/83	H1 6.	Farmland with foreground trees	On French canvas	19 x 28
GB3025/3/84	H1 8.	Night time river scene	Bathing pool written on verso	19 x 26
GB3025/3/85	H1 9.	Calm seascape	Pencil notes on verso	19.5 x 28
GB3025/3/86	H1 10.	Calm seascape	-	20.5 x 28
GB3025/3/87	H1 11.	Seascape with foreground shrubbery	-	20.5 x 28

GB3025/3/88	H1 13.	Moorland study with stream	-	20.5 x 28
GB3025/3/89	H1 15.	Farmland study with chickens	-	24. x 31
GB3025/3/90	H1 17.	Tree study with sea in background	Probably Mediterranean	30 x 21
GB3025/3/91	H1 18.	Sunset over beach scene	-	21.5 x 31.5
GB3025/3/92	H1 20.	Seascape with foreground rock formation	-	23 x 30
GB3025/3/93	H1 21.	Sea study	-	23.5 x 30
GB3025/3/94	H1 24.	Seascape with breakers		22 x 31
GB3025/3/95	H1 25.	Seascape	-	22.5 x 31
GB3025/3/96	H1 26.	Rocky landscape	Pencil marks in top right corner	23 x 30
GB3025/3/97	H1 52.	English landscape with tree	Possibly Sussex, after 1905	28 x 19
GB3025/3/98	H1 55.	Woodland study with stream	On Rowney sketching paper	20 x 28
GB3025/3/99	H1 69.	Shrubbery	Possibly Mediterranean	19 x 28
GB3025/3/100	H1 76.	Landscape with bridge	Possibly Essex or Holland	20 x 28.5
GB3025/3/101	H1 83.	Landscape with stream in foreground	-	28 x 17.5
GB3025/3/102	H1 84.	Parkland with pool and trees	-	20 x 28.5
GB3025/3/103	H1 87.	Stream with rock and foliage	George Rowney Sketching Paper stamp on verso	20 x 28.5
GB3025/3/104	H1 89.	River with buildings and trees	Possibly Dutch. Trees similar to those used in <i>The Wood Beyond the World</i> 1912	19 x 28
GB3025/3/105	H1 95.	Woodland with stream	Sketched in ultramarine	18.5 x 23

GB3025/3/106	H1 96.	Tree covered in daisies	Possibly not by Sims – MacWhirter?	16 x 23.5
GB3025/3/107	H1 100.	Cloud study	-	19 x 28
GB3025/3/108	H1 101.	Landscape with railway bridge	-	19 x 28
GB3025/3/109	H1 102.	Forest with stream	-	28 x 19
GB3025/3/110	H1 103.	Cloud study	-	20.5 x 28.5
GB3025/3/111	H1 107.	Landscape with <i>repoussoir</i> tree	Pencilled no. 5 on verso	28 x 19
GB3025/3/112	H1 110.	View across field to forest	-	19 x 28
GB3025/3/113	H1 111.	Beach scene with foreground sketched figures	Pencil notes and sketches on verso	20.5 x 28.5
GB3025/3/114	H1 112.	Woodland with stream and cattle	-	19 x 28
GB3025/3/115	H1 114.	Upturned boat in sea	-	20 x 28.5
GB3025/3/116	H1 115.	Canal scene with trees	Trees like those in <i>Wood Beyond the World</i>	18.5 x 28
GB3025/3/117	H1 116.	Landscape with foreground pool and sheep in background	Rowney sketching paper stamp on verso	19 x 28
GB3025/3/118	H1 117.	Farmland with corn stocks	-	19 x 28
GB3025/3/119	H1 119.	Rocky landscape	-	20.5 x 28
GB3025/3/120	H1 120.	Farmland with cattle	-	19 x 28
GB3025/3/121	H1 122.	Beach scene	-	20.5 x 28.5
GB3025/3/122	H1 123.	Wooded landscape with foreground stream	-	19 x 28.5
GB3025/3/123	H1 124.	Foliage study	-	19 x 28

GB3025/3/124	H1 125.	Cloud study	-	19.5 x 28.5
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Sketchpads and Notebooks:

GB3025/4/1	16	Leather bound sketchpad with 27 pages containing stuck in sketches.	Early	32 x 48
GB3025/4/2	2	Black canvas bound pocket sketchpad. Reeves and Son "The Press Sketch Book." 56 pages, 44 loose sheets.	Includes sketches for portrait of Agnes of 1898. Loose sheets include sketches for spirituals – therefore far later than the attached pages in book.	20 x 13
GB3025/4/3	4	Canvas bound sketchbook with 25½ pages of watercolour quality paper. Whatman Sketch Book manufactured by Geo. Rowney and Co. Series A 50.	Mostly watercolour land and seascapes, but also portraits of Agnes in a straw hat. Landscapes are possibly Scotland but are difficult to date.	13 x 18
GB3025/4/4	7	Leather covered sketchpad with 41 pages and one loose sheet. Manufactured by Chas. H. West, Artist's Colourman.	c.1905, Northern France (Etaples, Paris Plage) and Bruges.	18 x 11
GB3025/4/5	9	Leather bound sketchpad with 18 pages. Manufactured by Reeves and Sons.	Watercolour landscape studies look like Essex and Scotland which dates these before 1905. Other studies of people on beach, striped tents, French flags on sandcastles. Reminiscent of Wilson Steer's Brittany works, probably are Northern France (Etaples) which dates them between July 1904 and Spring 1905. Others look Dutch (windmill on horizon) or possibly Bruges.	19 x 26
GB3025/4/6	3	Canvas covered sketchpad with elastic fastener. Winsor and Newton Ltd, Sketchers' Note Book.	Contains sketches of <i>Epilogue</i> of 1909 (probably drawn from the finished painting) and preparatory sketches of <i>The Basket of Flowers</i> 1913.	14 x 10
GB3025/4/7	1	Canvas bound pocket sketchpad with 51 serrated pages.	Includes sketches for <i>The Little Archer</i> and <i>The Basket of Flowers</i> both 1913.	17.5 x 11
GB3025/4/8	8	Canvas covered sketchpad with 27 pages	Mainly landscape studies in pencil and ink, probably Sussex and	13 x 18

		and 5 loose sheets. Manufactured by Geo. Rowney and Co. Series A 55.	possibly Northern Europe. Pencil notes on inside cover refer to <i>Syrid and Pattatos</i> 1914, and <i>Stormy Weather</i> 1913 so probably dates from around this time. Drawings look confident and mature.	
GB3025/4/9	15	Disbound sketchpad with 68 loose pages of various colours and qualities.	Includes sepia landscape studies and sketches for the <i>Seven Sacraments</i> which dates it at c1916-17.	23 x 29
GB3025/4/10	5	Canvas covered sketchpad. "Canvas Cover" Sketch Book manufactured by Rowney, Series A 55 with 24 pages of cartridge paper and one loose sheet.	Contains sketches of soldiers, one dated 1918 and design for war-time poster.	13 x 18
GB3025/4/11	6	Canvas covered sketchpad with 29 pages. Whatman Sketch Book manufactured by Geo. Rowney and Co. Series A 50.	Dated on inside June 1916, February 1917. Contains sepia pen and wash drawings, highly detailed, Blakean. I suspect it dates from later than date written on inside cover, more likely to be early 20s.	10 x 18
GB3025/4/12	14	Leather bound sketchpad with 57 pages (c. half of them blank).	Manufactured by John B. Smith, 117 Hampstead Road, London. Figure studies mainly, recognisable twenties fashions. Also includes sketch for portrait of Professor Hay. 1924	25.5 x 20.5
GB3025/4/13	10	Leather bound sketchpad with 22 pages and 3 loose sheets.	Whatman's paper manufactured by Reeves and Sons Ltd. Mostly watercolour compositional studies for portraits. Womens' fashion in these studies looks like early twenties, not Edwardian.	18.5 x 25.5
GB3025/4/14	12	Sketchpad with 26.5 pages and one loose sheet.	'The Cambridge "Pencil-Chalk" Sketch Books '61' (Deep Cream)' manufactured by Madderton and Co. Ltd, Loughton, Essex. Figure studies in 20s fashions.	25 x 35.5
GB3025/4/15	11	Sketchpad with 23 pages and 19 loose pages. Badly damaged spine, very fragile.	'The Cambridge "Pencil-Chalk" Sketch Books '61' (Deep Cream)' manufactured by Madderton and Co. Ltd, Loughton, Essex. Studies for family portrait (mother and two daughters) and for <i>Spiritual</i> series which dates from c.1926.	25 x 35.5
GB3025/4/16	13	Sketchpad with 29 pages and 2 loose sheets.	'The Cambridge "Pencil-Chalk" Sketch Books '61' (Deep Cream)' manufactured by Madderton and Co. Ltd, Loughton, Essex. Nude male youth studies and more recognisable compositional sketches for the	25 x 35.5

			<i>Spiritual</i> series. (See No. 11). 1927	
GB3025/4/17	17	“Reporters” style notebook with 61 lined pages and one inserted loose sheet.	Copious studio notes, memory aids and jottings about the technique of other artists. Notes work from both ends of the book, first dated entry from front of book is 29.6.95 and from the back is March 1 st 1905. Also however refers to <i>The Little Faun</i> 1906 and <i>The Fountain</i> 1908 so it would appear that it spans c.1895-1908	11 x 18
GB3025/4/18	18	Leather bound notebook with 129 lined pages and 4 loose sheets.	First dated entry January 15 th 1909 last one is March 26 th 1920. Includes notes for <i>Picture Making and Technique</i> .	22.5 x 16.5
GB3025/4/19	19	Notebook with 48 lined pages and 3 loose sheets.	Sketches and notes referring to the <i>Spirituals</i> so c.1926.	16 x 9.5

Glass Plate Negatives:

GB3025/5/1	1.	Water Babies 1903	Text reads: 33337 <i>C-Sims 14.3.03 Water Babies</i> Sticker reads: 31841	20 x 25
GB3025/5/2	2.	The Kite 1905	Text reads: 37884 <i>C- Sims C 22.3.05 The Kite</i> Sticker reads: 34939	20 x 25
GB3025/5/3	3.	Soda and Milk 1904	Text reads: 37885 <i>PM – Sims C 22.3.05 Soda and Milk</i>	20 x 25
GB3025/5/4	4.	Land of Nod 1906	Text reads: 39893 <i>C – Sims C. 30.3.06 Land of Nod</i> Sticker reads: 36354	20 x 25
GB3025/5/5	5.	Romance 1907	Text reads: 41893 <i>PM – Sims C. 29.3.07</i> Sticker reads: 38143	20 x 25
GB3025/5/6	6.	The Swing 1907	Text reads: 41892 <i>PM – Sims C 29.3.07 Swing</i> Sticker reads: 38144	20 x 25
GB3025/5/7	7.	The Swimmers 1906	Text reads: 43627 <i>C – Sims C 1.4.08 The Swimmers</i> Sticker reads: 39778	25 x 20
GB3025/5/8	8.	The Swing 1907	Text reads: 43626 <i>C – Sims 1.4.08 The Swing</i> Sticker reads: 39779	20 x 25
GB3025/5/9	9.	The Little Faun 1906	Text reads: 43507 <i>C – Sims C 28.3.08 Young Faun</i> Sticker reads: 39780	20 x 25
GB3025/5/10	10.	Ephemera 1908	Text reads: 50659 <i>C – Sims C 4.4.09 Ephemera</i> Sticker reads: 41109	20 x 25
GB3025/5/11	11.	Mrs. Hayes Sadler 1909	Text reads: 52316 <i>C – Sims C 23.3.10 Mrs Hayes Sadler</i> Sticker reads: 42761	25 x 20

GB3025/5/12	12.	Mischief 1909	Text reads: 52477 <i>C – Sims C 31.3.10 Mischief</i> Sticker reads: 42762	20 x 25
GB3025/5/13	13.	Unknown	Text reads: 52317 <i>C – Sims C 23.3.10</i> Sticker reads: 42763	25 x 20
GB3025/5/14	14.	<i>The Crab Apple Tree</i> 1910	Text reads: 54512 <i>C – Sims C 2.3.11 Apple=Tree</i> Sticker reads: 44384	25 x 20
GB3025/5/15	15.	Legend 1910	Text reads: 54511 <i>C – Sims C. 1.4.11 Legend</i> Sticker reads: 44385	20 x 25
GB3025/5/16	16.	A Spring Muse 1910	Text reads: 56426 <i>C – Sims C. 12.4.12 A Spring Muse</i> Sticker reads: 46103	20 x 25
GB3025/5/17	17.	<i>Portrait of Kenneth Clark</i> 1911	Text reads: 56425 <i>C – Sims C 2.4.12 Kenneth</i> Sticker reads: 46105	25 x 20
GB3025/5/18	18.	<i>The Wood Beyond the World</i> 1912	Text reads: 58789 – <i>Sims C 5.4.13 Wood beyond World</i> Sticker reads: 47693	20 x 25
GB3025/5/19	19.	Portrait of Betty Hayes Sadler 1911	Text reads: 56424 <i>C – Sims C 2.4.12 Betty Sadler</i> Sticker reads: 46104	25 x 20
GB3025/5/20	20.	A Portrait (of Mrs. Sims?) 1912	Text reads: 58791 – <i>Sims C 5.4.13. A Portrait</i> Sticker reads: 47695	25 x 20
GB3025/5/21	21.	<i>Love in the Wilderness</i> 1912	Text reads: 58792 – <i>Sims C 6.4.13 Love in the Wilderness</i> Sticker reads: 47696	20 x 25
GB3025/5/22	22.	Month of Mary 1912	Text reads: 58793 – <i>Sims C 5.4.13 Month Mary</i> Sticker reads: 47697	20 x 25
GB3025/5/23	23.	<i>La Cage aux Amours</i> 1913	Text reads: 61243 <i>Sims – Sims C 4.4.14 La Cage aux Amours</i> Sticker reads: 48955	25 x 20
GB3025/5/24	24.	The Penitent 1913	Text reads: 61246 <i>Sims – Sims C 4.4.14 The Penitent</i> Sticker reads: 48957	20 x 25
GB3025/5/25	25.	The Little Archer 1913	Text reads: 61244 <i>Sims – Sims C 4.4.14 Little Archer</i> Sticker reads: 48958	25 x 20
GB3025/5/26	26.	<i>Portrait of Mrs. MacWhirter</i> 1914	Text reads: 62797 <i>Sims 31.5.15 Portrait</i> Sticker reads: 50390	25 x 20
GB3025/5/27	27.	Iris 1915	Text reads: 63715 – <i>Sims C 15.3.16 Iris</i> Sticker reads: 51257	20 x 25
GB3025/5/28	28.	<i>Portrait of Mrs. Val Fleming</i> 1915	Text reads: 63714 <i>II – Sims C 15.3.16 A Portrait</i> Sticker reads: 51258	25 x 20
GB3025/5/29	29.	<i>Clio and the Children</i> 1913	Text reads: 63716 – <i>Sims C 15.4.16 Clio and Children</i> Sticker reads: 51259	20 x 25

